A BEGINNER'S
FIRST COURSE IN CUTTING

PART I & II

PUBLISHED BY
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42, Gerrard Street, London, W.

A
Beginner's First Course in Cutting

all Kinds of
TAILOR - MADE GARMENTS.

* * *

PART I.

Trousers, Vests, and Lounges.

* * *

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Editor of "The Tailor and Cutter," "The Ladies' Tailor, &c.

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PUBLISHERS' PREFACE.

In the following pages Messrs. Vincent and Iley have crystalised in the form of a series of reports, their combined and lengthy experience in the Art of Imparting Instruction to Beginners. The actual names of the pupils used are fictitious, but both authors have utilised the actual questions that have been put to them, in their capacity of teachers of cutting, by real beginners, so that they only vary from literal reports by being rather more concentrated and less repetitive than really was the case.

The plan of this book is the inception of Mr. Vincent, who has also taken a share in the actual writing of the reports, but the usual procedure has been for the joint authors to discuss the subjects together, and in this way arrive at a foundation for the next report, which having been arrived at, Mr. Iley would write the article and draw the diagrams. It would then be carefully and critically read over by Mr Vincent, who in his turn would supplement and elucidate where he thought it could be made clearer or simpler. Sometimes this order has been reversed, but the general plan has been the same. During the progress of these articles in the pages of "The Tailor and Cutter" we have received hundreds of letters of appreciation, and as many of these have expressed the wish to purchase them in book form, we are now publishing them in that way, in the hope that they will inspire the young men of the Tailoring and Clothing Trade to make a serious study of the various phases of the Science and Art of Tailoring, which are so fully dealt with in the C.P.G. series, and the "Tailor and Cutter" Academy Systems; full particulars of which may be obtained on the "Tailor and Cutter" Price List, which will be sent free on receipt of stamp for postage.

We need only further add that the systems explained in the following pages are the same as taught at The "Tailor and Cutter" Academy, and consequently this book will form an excellent preliminary study for intending students.

An illustrated Prospectus giving full particulars of The "Tailor and Cutter" Academy, will be sent post free on application to the Secretary, 42, Gerrard Street, London, W.

We now send this book out to the young men of the tailoring and allied trades in the belief that its unique character, its practical instruction, and its extremely interesting style will soon win for itself a wide circle of readers, and so prepare the way for succeeding volumes.

THE JOHN WILLIAMSON COMPANY LIMITED.

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A Beginner's First Course
of
INSTRUCTION IN CUTTING.

Being the Report of The "Tailor and Cutter" Elementary Class.

INTRODUCTION.

The one great feature in the world's history is its progress. Everything in nature is in a constant state of change. The dawn of day brightens into the noontide glare, only to fade again into the twilight. The tender blade of wheat which delights us in spring is soon succeeded by the ear, which, in a few weeks, becomes the full corn. In like manner the spring, summer, autumn and winter form the regular sequence of the year; and this brings us to the first thought we wish to emphasise, viz., that in like manner one generation passeth away, and gives place to another.

The cutters who are earning their £8 and £10 a week at the present time will, in the course of a few years, have laid aside their shears and left the cutting-board, and their places will have to be filled by the rising generation. The question is, Who will succeed them? Who will possess the necessary talents? It is certain it will not be the men who, to-day, spend their time in the saloon bar and the billiard-room, whose main object in life is to enjoy themselves; but rather the youth who studies his trade and masters his calling, so that he not only has a sound mind and a healthy body, but also a trained eye and a practised hand; one who possesses a fine enthusiasm for his business, and who is willing to endure, if need be, the hardness of headache and backache, which so often result from diligent toil and persistent study.

THE TIME TO LEARN.

Winter evenings are noted for their opportunities for study, and in all parts of the country Polytechnics and Institutes are arranging classes and lectures for the mutual improvement of their members. Excellent though these provisions are, they have their limitations of time and place, so that in many instances the ambitious youth finds it impossible to attend the classes in his district; and as there are numerous advantages in home study, we purpose publishing in the form of a series of articles a beginner's course of cutting. The Professors will be either the Author of the "C.P.G.", or one of the leading members of our regular Staff, and the aim will be to make the instruction as simple as possible.

The following is the report of the first night's tuition. The class having met together, the Teacher said:

Gentlemen.—We are met this evening to start a course of lessons on garment cutting, and as I realise you are all more or less connected with the tailoring trade, I need only mention that the tailoring trade offers as many prizes to-day as ever it did; indeed, it would seem that the tendency is to pay larger salaries now than was the case ten or fifteen years ago; and inasmuch as cutting is much more of an art than a science, this is likely to increase rather than otherwise, for it will always require an abundance of tact, common sense and intelligence, so that the proper application of cause and effect may be made in each case.

It will be my aim to place before you in the course of these lessons such systematic arrangements as will enable you to cut garments that will fit the body; but no systematic arrangement that ever has or ever will be devised can ensure the production of a garment that will fit the minds of the various customers and cranks that present themselves to be clothed.

You must realise from the start that the first duty of the tailor's cutter is to PLEASE his customers, which is a very different thing to fitting the body like the paper on the wall.

It will be my aim, as our classes proceed, to give you instruction in those processes of cause and effect which will enable you to produce what your customer desires; but to apply these effectually demands the finding out of what your customer really requires. And that leads me up to the subject of

TAKING THE ORDER.

For a start, we will suppose a gentleman of average build and proportions presents himself as a customer for a pair of trousers. He has selected a material of medium weight and simple pattern, and we gather he requires a plain pair of fly-front trousers, with side-pockets and no extras. This is about as simple a case as can be imagined, and will serve us as an excellent subject for our start. The measuring comes next, and the following dimensions must be obtained from the customer, having due regard to his figure and his tastes:

Length of sideseam, 44 inches.
Length of leg-seam, 32 inches.
Circumference of waist, 32 inches.
Circumference of seat, 36 inches.
Size of knee, 18 inches.
Size of bottom, 16 inches.

For ordinary customers the height of the bodypart of the trousers usually extends to about 2 inches above the hollow of the waist, but this may be made higher or lower, to taste. It is seldom safe to make the body-rise of trousers less than 12 inches.

The leg length is taken from the crutch to the middle of the golosh of the wearer's boot.

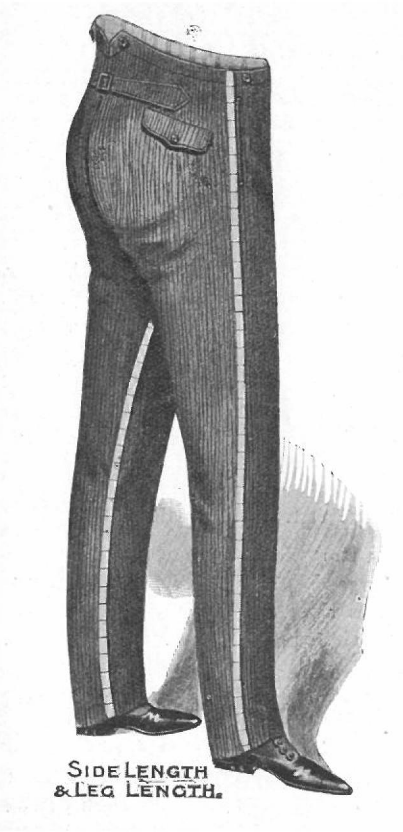
The waist is taken round the top of the trousers at the hollow of waist, just above the hip bone, and is best taken on the easy side, unless the wearer is a decided dandy who cultivates a waist.

The seat measure is obtained round the large part of the seat, about 3 inches above the level of the fork, and must be taken in harmony with the customer's idea of ease.

The knee measure is mainly a matter of taste or fashion at that part of the leg.

The bottom is also a matter of taste.

Now, gentlemen, you had better put this to a practical test by taking the measures of each other, using care in doing so, as well as utilising your observant faculties to secure the correct measure, and detect any eccentricity in the form of the customer. We shall then be ready to commence the drafting in our next lesson.



At this stage the formal proceedings terminated, and the members of the class were soon busy with their tapes, practising on their comrades.

We noted that for the most part they were young men of the improver or apprentice class. There was young Poole, whose elder brother had attended a similar course some years ago, and had made good progress; there was Mortimer, whose ambition was to hold a berth in the West End as a coat cutter, and who had certainly an excellent notion of taste and style in the matter of clothes, if his own appearance was anything to go by. There was Thomas, whose speciality was the artistic finish of clothing, and whose fancy turned in the direction of the ladies' trade. There were also many others, the majority of whom had spent some time on the shop-board, together with one or two who at present were salesmen, but who wanted to secure a position in the cutting-room. Doubtless this is pretty much the same as in most other elementary classes, and, consequently, these reports should prove of value.

CRITICISM OF THE MEASURES.

At this stage the teacher examined the measures taken by the various students, and of these we select the following:

Poole: 43, 33, 32, 37, 18, 17.

Mortimer: 42, 32, 36, 40, 20, 16.

Thomas: 45, 33, 34, 38, 19, 17.

Criticising these, he said: In Poole's measures we see the danger of taking the side measure first, before the customer has pulled his trousers close up to the crutch, the result being a body-rise of only 10 inches, which will be found too short for 99 customers out of 100, as they will only just cover the hips. It is, therefore, necessary for you all to realise that 12 inches is quite short enough in any case; indeed, if the wearer wishes them very high round the body, as many country customers do, then the height of the body may be made 13 inches or 14 inches, though this would be too much for smart men.

In Mortimer's measures we see the bottom measure very small in relation to the knee. Of course, this may be in harmony with the customer's wishes, but the result will be a very peg-toppy style, and would necessitate ample width in thigh and seat, if harmony is to be retained in all parts.

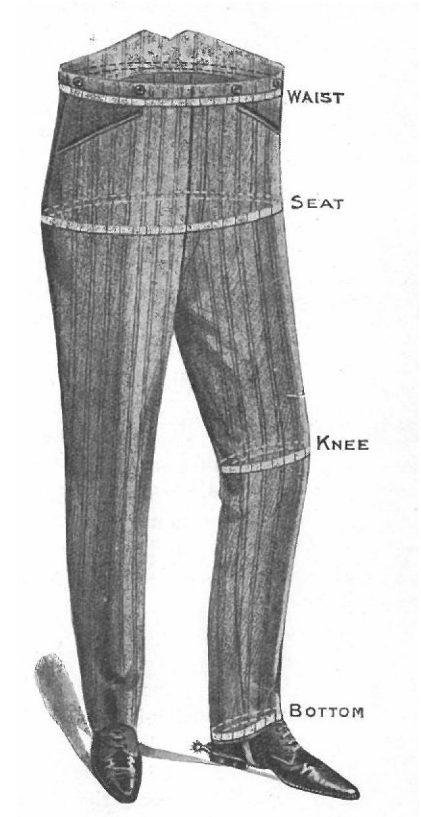
Thomas's measures appear to be excellent. The relation of the leg and sideseams show a 12-inch body-rise; the knee and bottom measures are in keeping with the present fashion, and such as would be in harmony with a 38 seat.

These will serve to illustrate the student's first efforts and the teacher's criticism, and we may leave them at their practice in measuring for trousers till the next lesson.

LESSON 2.

DRAFTING TOPSIDES OF TROUSERS.

Gentlemen.—I expect, after having a week's practice in measuring your friends, you will have become fully conversant in taking the necessary measures, and also become quite expert in the handling of the tape measure. I might point out that if you are able to take a customer's measures methodically and with confidence, it gives the customer a good impression of your abilities. If you have to stop to consider what measure to take next, and then take a measure several times over, the customer feels ill at ease as to the ultimate result of the garment when completed.



We shall now begin with the drafting of the topsides of a pair of trousers to the following measures: 32, 44, 32, 36, 18, 17.

32 is the length of leg-seam.

44 is the length of sideseam.

32 is the circumference of the waist.

36 is the circumference of the seat.
18 is the size of knee desired.
17 is the desired size of bottom.

The only tools necessary are an inch-tape, a trouser stick, a square, and a piece of pipe-clay. Any of these may be procured from this Office, if you are desirous of purchasing them for use in home practice, at very moderate charges. By the courtesy of the Proprietors of the "Tailor and Cutter" Academy a full set is provided for each member of the class, together with a copy of the "Tailor's Treasury," which contains, amongst a volume of useful information, the "Vincent's Scale of Proportionate Measures", as well as a Table of Aliquot Parts, which is invaluable for those who may experience any difficulty in making calculations. Vincent's Scale is a carefully prepared table of proportionate measures of figures of varying sizes, which will prove very useful as you proceed in your lessons.

In order to make any draft (as the drawing of a garment is termed), it is necessary to have some kind of foundation to work from, which cutters term construction lines. In trouser cutting there are three different kinds of foundations or construction bases. These are known as the side-line system, the centre-line system, and the front-line system. I shall not attempt to show you all these just now, preferring to leave them for future lessons. I think the centre-line system is the most reliable one, so we shall use it as the basis for the system I intend showing to you.

Taking a clean sheet of brown paper, commence by drawing a straight line of sufficient length to allow for marking off the length of the leg-seam, and also sideseam, as A B C of Diagram 1.

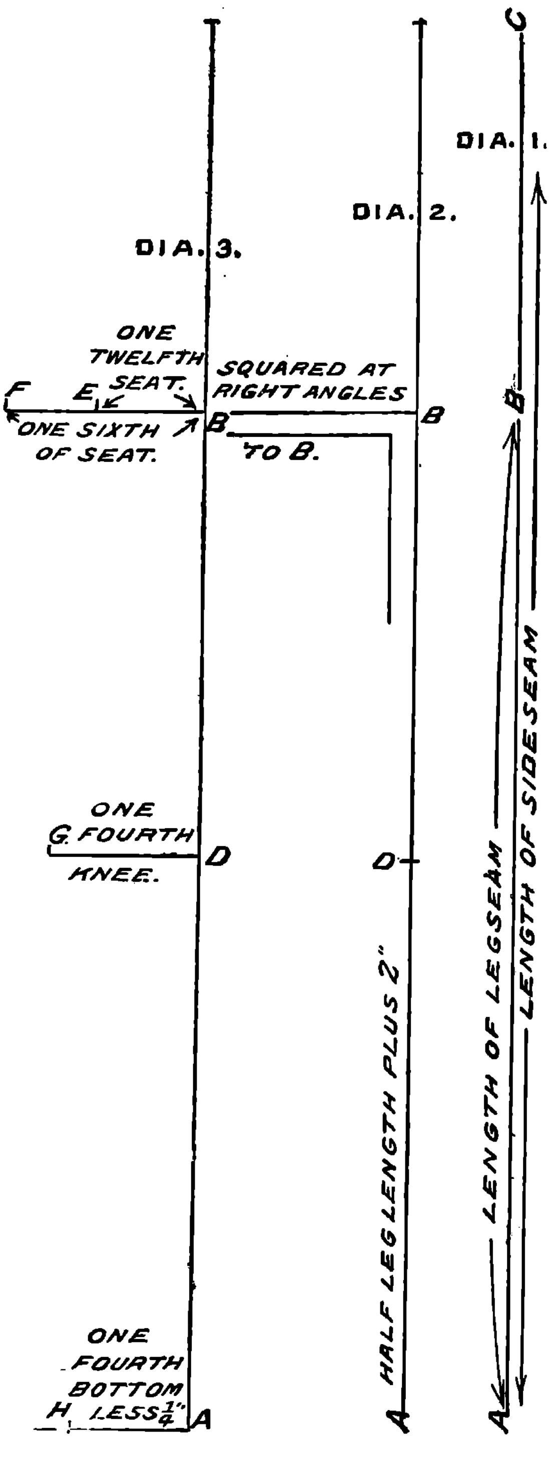
A to B is the length of the leg-seam; and A to C is the length of the sideseam.

Now draw a line at right angles to B, which we term the seat line.

Place the square with one arm running with the straight construction line, A C, with the corner of the square just where point B comes, and mark a line along the top of the other arm, as shown on Diagram 2, measuring out one-third of scale, viz., half-seat, 18, 6 inches; or, if you prefer working on the whole seat measure, as a great many do, then make it one-sixth of seat. Square down from this point for centre line (this centre line is represented on Diagram 3 by B A).

Mark out on seat line from B to E one-sixth of scale, or one-twelfth of seat; and from E to F a similar quantity; or if an easy fit is desired, add ¼in. to this latter quantity.

Square up from E to K for fly line (see Diagram 4).



D is the knee, fixed at half leg measure less 2 inches from B.

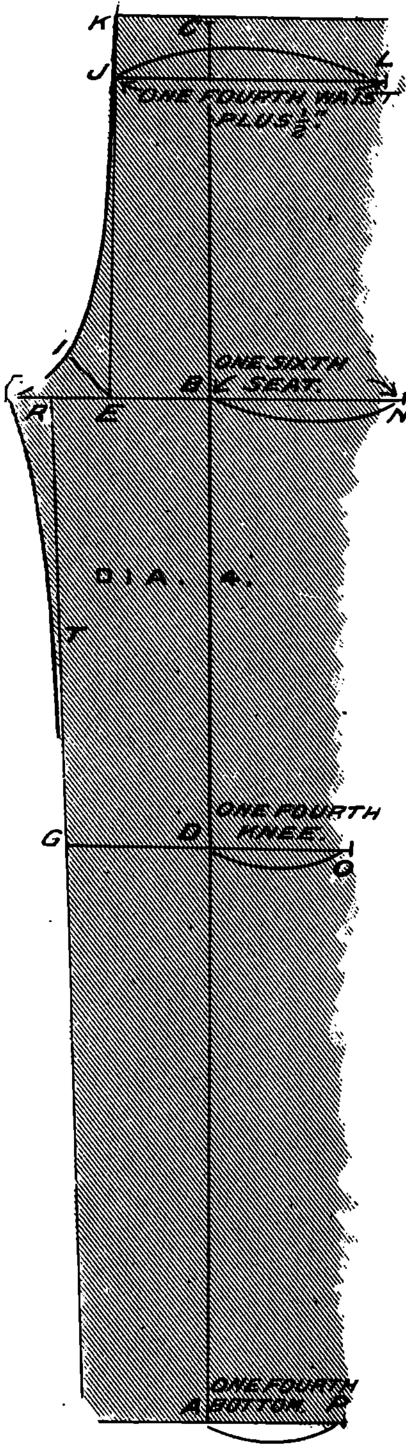
Square out at each side of D, and mark off on each side one-fourth of knee measure, 4½ inches.

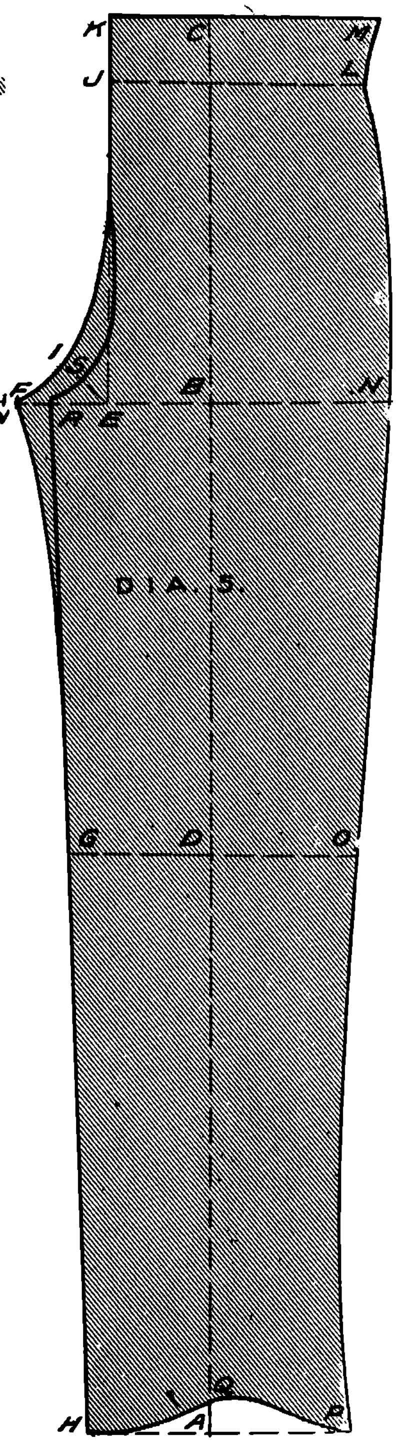
A to P is one-fourth of bottom measure, 4¼ inches.

A to H is ¼in. less than one-fourth of bottom, 4 inches.

2 inches below K, as at J, finds the waist hollow.

Of course the body rise, E K, varies according to district fashion, or individual taste, as, for instance, the City gent favours





a moderate body rise, whereas many gentlemen in the country like a good rise of 13 or 14 inches; but, as I stated before, it is not wise to give less than 12 inches.

Square across from K to M.

J to L is made one-fourth waist plus ½in. for seams.

E to I is made half of E F, plus ¼in., and complete front by commencing at one-third of scale above E.

Draw leg and sideseams, following the outline of Diagram 5 as carefully as possible.

It will be noticed that from N to O is practically straight, whilst from O to P is slightly hollowed. This is the style of sideseam which fits the figure best.

The leg-seam is drawn straight from G to H, and curved nicely up to F.

Hollow the bottom 1 inch at Q, which point is about 1 inch nearer the sideseam than A.

We now mark the dress, which is cut from the right topside only; that is, the upper one as laid on draft.

F to R is from ¾in. to 1 inch, and commence about one-third scale up from E, and mark to R and down towards G.

This completes the topsides.

Now, gentlemen, make a diagram in your notebooks, using the one-sixth scale, and mark all quantities and points; and then draw a full-size draft, which I will examine and see if you have grasped the first step.

Young Poole lost no time in submitting his draft; but the old saying, "more haste less speed" was manifest in his production. The centre line had not been squared down accurately from seat line, with the consequence that the legs had become slightly closed, for the line ran a little in the direction of H, Diagram 6. The fly-line, E K, had also been carelessly drawn, and was not square with seat line, going forward at K, giving too much ease.

Mortimer had got the fork too small, and also a defective run of sideseam, O to P being quite straight, whereas it should be hollowed as Diagram 6. He had also got the knee inaccurately placed, having D as half of leg measure, whereas it should be 2 inches less than half leg down from B.

Thomas's draft was a very creditable one, and showed that he had paid careful attention to his measurements, and also the outline. After being complimented, he ventured to ask why we squared down from B to A. Why not draw the line more in the direction of P or H?

It soon became evident that Thomas understood that there were governing principles in trouser cutting, as well as in other sciences. Seeing that this question was of such vital importance, I called the class together an informed them of Thomas's enquiry.

Now, gentlemen, in cutting we must have a normal figure, which is really the average standard taken of gentlemen of average ages, in which their attitude is carefully taken into account, and it has been found that trousers drafted as I have shown you, fit the normal figure accurately. Any deviation from this normal form of attitude has to be taken into account and provided for.

If you draw the centre line from B in the direction of P, keeping the body part the same, you would open the legs as if you were providing for riding purposes; and if you draw the line from B towards H you close the legs, thus giving a very smart fit.

I shall deal with these features more fully as we proceed, gentlemen, so, during the week, I hope you will practice drafting the topsides, and in our next lesson I will show you the undersides.

LESSON 3.

TROUSERS UNDERSIDES.

On the evening of the third lesson the teacher dealt with drafting of the undersides of the trousers, and his lecture is reported as follows:

Now, gentlemen, I expect you will all be able to draft out the topsides of a pair of trousers accurately, as the result of having a week's practice; so I will now show you how to draft the undersides (Diagram 7).

The topsides are used as a basis for drafting the undersides. In practice, we cut out the topsides in order that we can arrange them economically on the material; but I think you students may practice drafting the undersides without resorting to cutting out topsides first, until you acquire more knowledge of the system. I think it is better to leave the actual cutting out for a future lesson. In order to make everything very clear to you, and to keep the two outlines distinct, I will use a different coloured pipeclay for the undersides.

First of all we will direct our attention to the leg-seam, and mark back from F to T, 1¼in., having previously swept from F to T by making a pivot of point G at the knee.

E to T is invariably one-eighth of the seat measure.

G to U is 1 inch, and H to V is 1½in.

These quantities are necessary in order to make up the required size of the knee and bottom, with 1 inch for the seams.

The usual allowance for a seam is ¼in., and as there are four of them, two at the leg and two at the sides, we must allow 1 inch for making up.

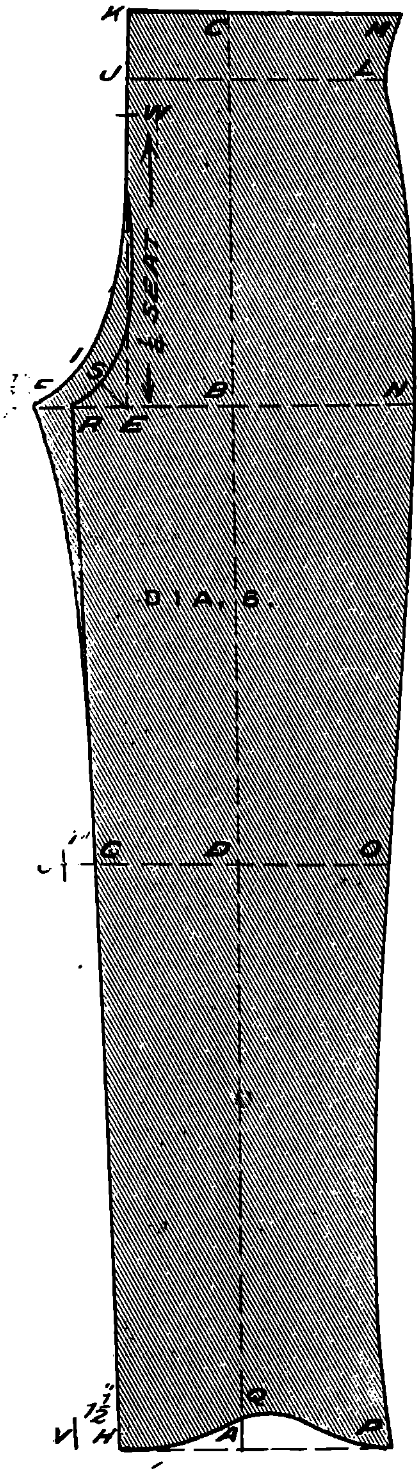
At this point, young Poole, who is ever to the front with questions, queried why we commence at the leg-seam in drafting the undersides.

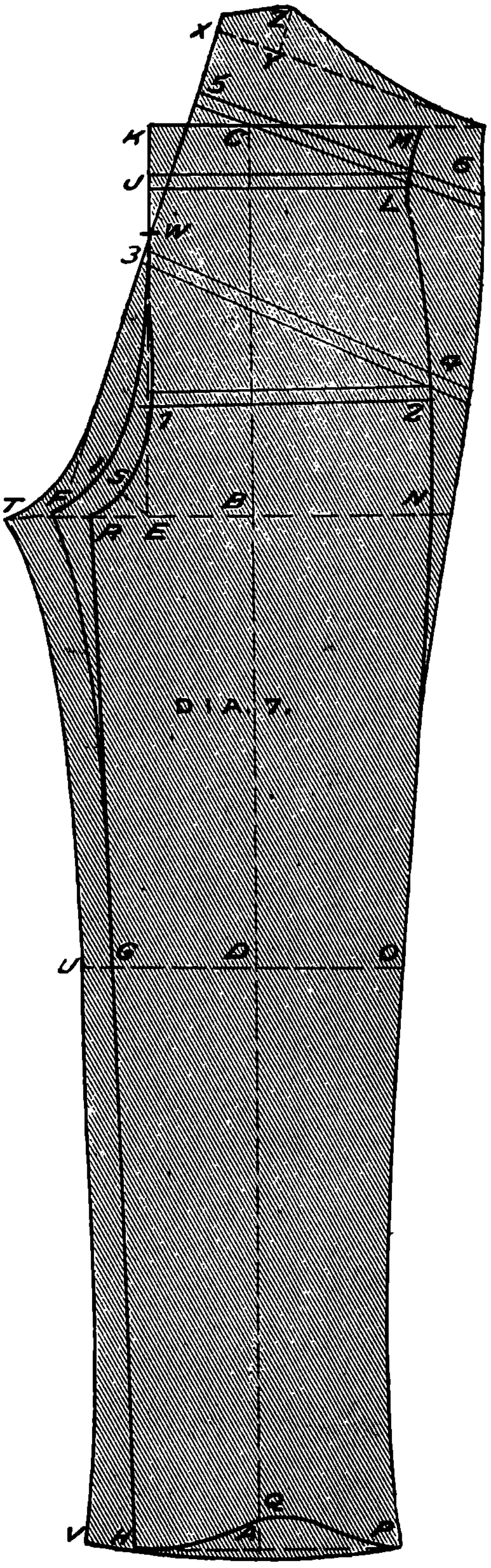
The lecturer replied that, in cutting, as in other things, a proper routine, or systematic method of working, is necessary in order to facilitate rapid drafting, and also to avoid needless handling of the square and trouser-stick. In drafting the topsides, he stated that he had started from the sideseam and worked towards the fork, so, in order to maintain an orderly method, we commence at sideseam, for it is at the latter part that the size of waist and seat is made up.

Now, gentlemen, continued the lecturer, we mark off the seat angle, which is the amount of slant given to the seat-seam to provide for stooping. This is varied for different forms of figures, and also the various purposes the trousers may be required for, to which I shall refer later on. In this draft, I will show you a proportionate quantity, which works well for the majority of men.

Measure up on the fly-line from E to W, one-fourth of the seat. Draw a line from F through W to X, and curve out to T.

Connect T to U by placing trouser-stick on the two points, when you will notice I get a nice curve. Now I reverse stick and connect


DIA. 6.


DIA. 7.

U to V, and get a nice spring towards V. This demonstrates the utility of a trouser-stick, for it aids us to get a nice outline, which is one of the principal things in a pair of trousers.

The bottom may now be completed by adding ½in. of round below point A.

We now direct our attention to the waist, and measure from J to L, the width of top sides. This quantity we place on seat-seam at point 5, and measure to 6, the half-waist, plus 1 inch for the four seams. If the waist is small in proportion to the seat measure, as 30 waist 36 seat, we add 2 inches over and take the surplus out in a waist cut from the undersides, so that the total size of the waist will make up to the actual measure.

Of course, you will understand that if you take out a fish you must reckon on ½in. for the two seams.

We next measure up the size of the seat in order to get run of sideseam.

Measure from point 1 to 2, which is 9 inches in this case, and place this 9 on point 3, and measure across to 4, half-seat, plus 2 inches, that being 1 inch for the four seams, and 1 inch for allowance for ease, owing to the body expanding when sitting down.

It is not necessary to allow any extra ease at the waist, as it has not been found that the waist increases in size with the various positions of the body.

We have now to fix the height of the sideseam. This is obtained by making a pivot of point O at knee, and sweeping from M, to where we registered size of waist. The sideseam is now completed by marking through points 6 and 4, and meeting sideseam of topsides half-way between seat-line and the knee.

All that remains now is to complete the top portion, which may be cut as a separate piece known as a seat-piece, when you are short of material.

In order to get height of seat-piece, place square on seat-seam with an arm resting on top of sideseam, and rule line along this arm from X to top of sideseam.

X to Y is 2 inches, and square up to Z, 1½in., and shape as I have illustrated.

This, gentlemen, completes the undersides.

Soon each member of the class was busy drafting, and the lecture hall resembled a hive of industry.

As the Instructor visited each student he was struck with the progress his class was making.

Mortimer enquired if a ¼in. was sufficient for seams.

To this question the Instructor replied that for all ordinary materials it was found to be sufficient, provided careful attention was given by the workman not to exceed that quantity when seaming.

Black spoke up at this juncture, and said that he was employed by a Jewish outworker, and the seams taken exceeded ¼in. He should say ½in. was more correct, for the fèmale machinist took large seams.

The Instructor pointed out the advisability of allowing larger seams in cases where the workhands were known to take such large seams, and also when the material was of a ravelling nature.

Thomas asked why the allowance for seams was all placed on leg seam, and not equally distributed on both leg and sideseam, as in his father's trouser system?

This, the Instructor said, was a question that could be better answered when the class got more initiated into the knotty problems of cutting; but he might say that it was found more in harmony with the principles of the system to place the allowance at the legseam.

Now the Instructor came to Mortimer, who was busy completing the draft of a pair of trousers he intended cutting out and making during the week, to test the system, and in consequence he was most anxious to have them examined by the Instructor.

The latter was well pleased with the draft, but when Mortimer informed him that he wanted them particularly easy-fitting, the Instructor said he would have to give a more slanting seat-seam.

Here Hodge informed us that Mortimer, who is a shopmate of his, is a keen boating enthusiast, and often delights his "long-haired chum" with a row on the park lake. At this, several of the class laughed at Hodge's shop talk, while Mortimer blushed, being rather bashful.

The Instructor said to give more ease in this case it would be better not to go up in the direction of W from E quite so far, say one-sixth of seat plus 1½in. to 2 inches, as the less you go up the more ease you get, and vice versa.

The evening's lesson terminated by each member being asked to draft out a pair of trousers to measures given by the Instructor.

At the last meeting of the class considerable interest was manifested owing to the fact that several members had been busy during the week, cutting and making themselves a pair of trousers, partly to show their ability, and also to test the system.

As the Instructor examined them he said they were very creditable productions, and although lacking in minor details, he could not but admire the efforts put forward.

When the question of quantity of material was asked, it was found that the aspirants to fame had been very lavish with it, either from a superabundance of material, or else through lack of knowledge how to place the parts economically on the cloth. So the Instructor, calling the class together, said:

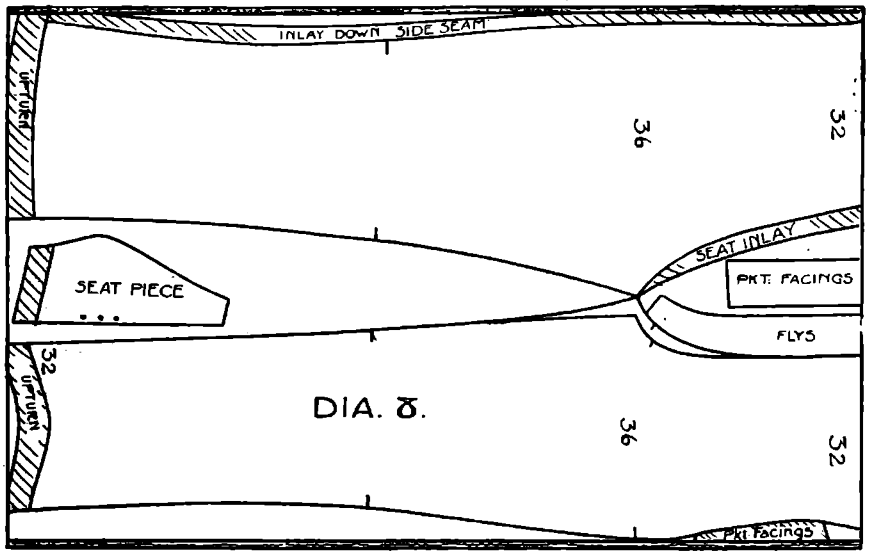
Now, gentlemen, I must congratulate those who have made themselves trousers on their creditable achievement; but seeing you have all, except Mortimer (who had witnessed his master cut out trousers and knew the "ropes") used too much material. I will show you how to take a pair of trousers from the material this evening, and also describe the fitting up at the same time.

Now trouserings are generally three-quarter or single-width materials, measuring about 27 or 28 inches in width. For a pair of average size trousers, 2½ yards of this material is quite sufficient from which to cut the various pieces to form the trousers. The 2½ yards is doubled over, so that the right side of the material is in the inside, and we lay our patterns on the top, as Diagram 8.

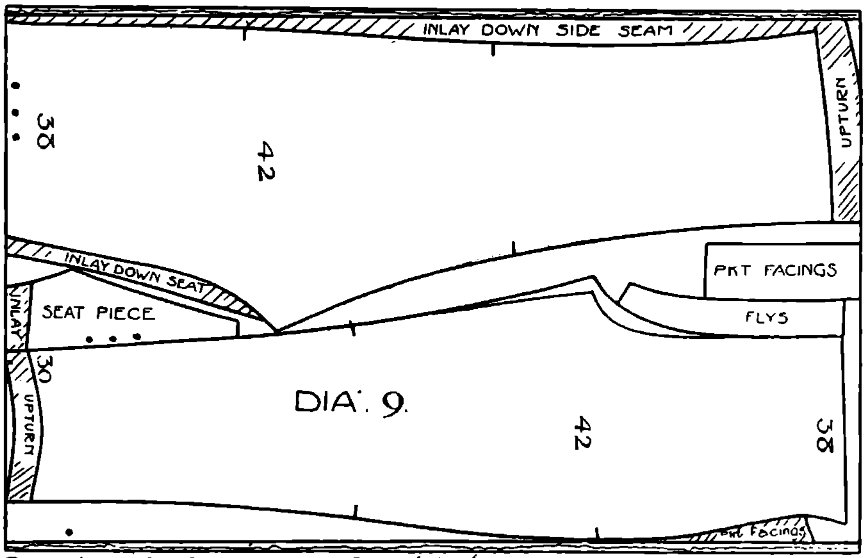
If the material is double width (6/4), 1¼yd. is sufficient. In order to illustrate to you clearly, I find this sheet of paper is 1¼yd. in length and 28 inches wide, and we will suppose, if I put two together, that they form a trouser length. I have noticed that several of you have not acquired the art of cutting your patterns out cleanly, for the edges are jagged. One of the greatest features of cutting is a clean outline, especially in trousers. If you are able to cut out your pattern cleanly you will be the better able to give a fine outline when re-marking out on the cloth. Commence by laying down the topsides near front selvedge, noting that the stripes run perpendicularly down the legs. If you keep the bottom of sidesean in 1½in. from selvedge, you will find that an excellent guide to obtain this effect.

Now, before we proceed any further, we must not forget that, although we have provided for ¼in. seams, we have not provided for any inlays. About 1in. or 1½in. is left for turn-up at the bottoms, so you will notice I have arranged for that. Side pockets being ordered, I have left on the pocket facing, although many cut this off, preferring to have one seamed on; but I think, gentlemen, you will agree with me that, whenever you can arrange it, leave it on, for it makes a thinner pocket-mouth than when a facing is seamed on.

Don't forget to mark the dress, and also the balance-marks at hip and knee. Now observe how carefully I chalk round the pattern, because if I don't the trousers will very probably measure larger, especially if the chalk has a blunt edge to it.



From 2½ Yds. of ¾ material or 1¼ Yds. of 6/4 material.



From 2½ Yds. of unfaced material ¾, or 1¼ Yds. 6/4 material.

Poole, at this point, informed the class that when he came to check his trousers over after cutting, he found they were too large in waist, and at knee and bottom, and he had failed to understand how it came about. He could easily see that what the Instructor said was correct, for he remembered his clay was not of a very good quality, and he had great difficulty in keeping a nice sharp edge for drafting.

After being informed that he could procure the same kind of chalk as was used by the class at the counter in the Office, he stated he would call and get some from the appliances assistant.

In small sizes, continued the Instructor, you will be able to lay your undersides down so that they will run the same way of material as the topsides (see Diagram 8). Leave 1½in. turn-up at the bottom, and an inlay down the sideseam 1 inch wide if possible; also a similar one down seat-seam.

Now, in order to get the trousers out of the 2½ yards, I must put a seat-piece on. Cut the undersides straight across, as shown, and when completing the tops, take care you allow for the seaming on of the seat-piece. Take the seat-piece out of the hollowings at the bottom. The flys come out in front of topsides, as marked. A similar lay to this is used for faced material.

Thomas spoke up and said that he could not get a pair of trousers out as Diagram 8. The measures he had used were 38 waist, 42 seat.

The Instructor informed him that he must reverse the undersides, as Diagram 9; this made a closer lay.

Thomas enquired what would be done if the customer required cross-pockets, as the lay did not provide amply for bearers.

To this question the Instructor replied that the pockets were often jeatted in when material was scarce.

Now, gentlemen, continued the Instructor, having marked out the lay I will commence the cutting out. Cut out the topsides first, taking every care to cut cleanly and directly in the centre of your chalk-marked outline. Follow on with undersides and seat-piece. Mind you don't forget to cut off the inlays, or especially the bottom up-turns, or you may make some "pork". Snip the balance-marks with the shears, as it is a better plan than leaving them to the workhand to be thread-marked, for perhaps the chalk-marks may get rubbed out before reaching the workshop, whereas a little snip with the shears is easily seen when baisting trousers together. The dress must now be taken out of the right side only, that is the topside as shown on lays. Occasionally you may meet gentlemen who dress on the opposite side, but such a thing is very rare. The fly and button-catch are cut by their respective fronts, the tack being fixed about 1¾in. up from fork-point. This is a capital standard quantity, for if you go higher up the fork you do not get such a clean-fitting fly-front.

The pocket facings are cut a little longer than width of pocket openings, and about 2 or 3 inches wide.

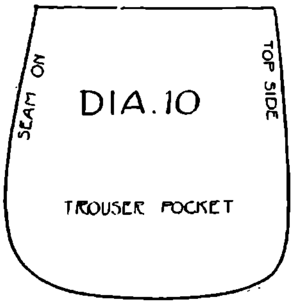
LESSON 4.

TRIMMING TROUSERS.

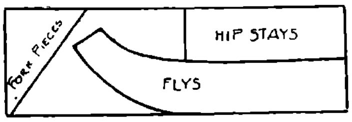
After the Instructor had examined the various patterns that had been cut out and offered many points of advice, he called the class together and said:

Before a pair of trousers can be sent to the workhands to be made up they have to be trimmed, and carefully tied up, with a ticket of instruction enclosed, before the workhand can start.

No doubt a good many of you will be aware that this duty is often done in large trades by young men whose ultimate desire is to reach the cutting-table, and who are styled trimmers. There is no doubt but what a trimmer's post is an educative and progressive step towards a cutting berth, for he has ample opportunities of noting how the cutter works, and also how the business is carried on. In large trades a trimmer steps in to be a trouser cutter, and then, after a time, eventually becomes a coat cutter.



DIA 11



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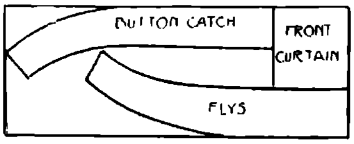
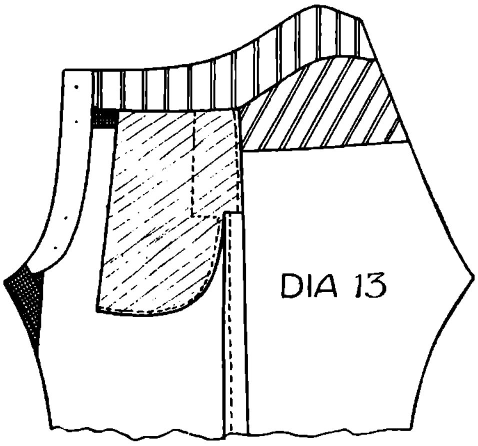
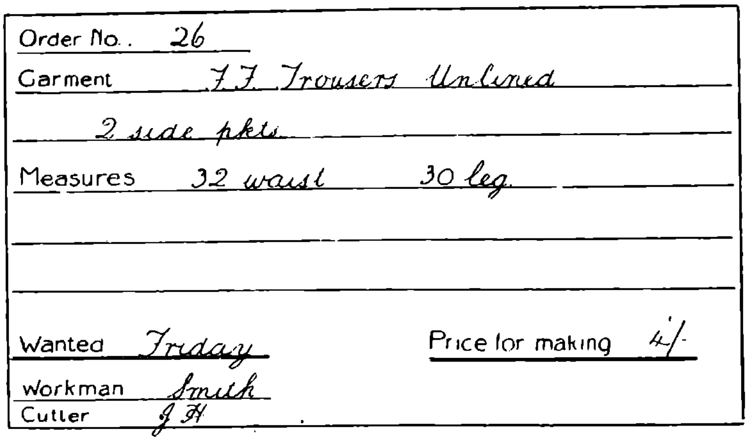




WORKMANS TICKET



Order No. 26

Garment T.T. Trousers Unlined

2 side pkts

Measures 32 waist 30 leg

Wanted Friday

Price for making 4/-

Workman Smith

Cutter J H

DIA 14

The trimmer has to do all the fitting-up, cutting off all necessary trimmings, putting in sewings, etc., and also sees to workhand's tickets of instructions. He keeps a record of all trimmings used, also time to try-on and finish. In short, you will see he is the cutter's assistant; but no doubt the majority of you will say, "Oh, I must do my own trimming. I may never be a trimmer."

Gentlemen, at this point I should like to emphasise the necessity of studying economy in trimming. No matter whether you are a "flat-iron jeff," or a fully launched City tailor. One of the greatest factors in present-day commercial life is to study economy. In many instances failures in business are traced to lack of knowledge of how to economise materials. Now, gentlemen, I do not want you to stint anything, for that would be false economy. What I want to encourage is systematic economy, which, if adhered to, makes pounds difference to the credit of a business in a year's working. I believe in providing ample material to trim a job, but no more.

Black was heard to say to Mortimer that if the Instructor was cutting there would not be much "crib."

The Instructor, proceeding, stated that we must trim expeditiously, as well as economically, for it very often happens that the workhands are waiting for the garment ere it is cut out, and if we simply cut our trimmings off by rock-of-eye, then waste is sure to occur.

I know of no better plan for beginners than to have a list of trimmings compiled with respective quantities. The value of this is enhanced if it is illustrated. Of course, I know that many of you are practical tailors, but for those who are not a more lucid explanation will be appreciated.

The quantities I shall refer to are for normal sizes, and can readily be varied for the larger or smaller sizes.

DIAGRAM 10

Illustrates the trousers side-pockets. Three pairs can be taken out of about 1 yard. The sewing-to edge is shown cut away a little.

Diagram 11 shows the arrangement of the linen, which is about 5 inches wide. There are the two hip-stays and the fly and catch linens and crutch-stays.

Diagram 12 is the arrangement of the trousers silesia, about 6 inches. For curtains I prefer using either odd pieces of italian or bias striped light materials, such as fancy silesia. The depth of back curtain is a matter of taste; in fact, many tailors do not put curtains on their trousers. There is no doubt they give a finish to the trousers, the same as binding does to the tops. Another thing: if by chance you have had to put on seat-pieces, and the trousers are unlined, then curtains become a necessity to cover the seat-piece seams. The depth of curtains is illustrated on Diagram 13.

A capital idea is to make a block pattern of the size and shape of pockets, which will help you in trimming. A yard of buttonhole twist, one skein of raven's silk, seven brace and five strap buttons, and a buckle for back waist-strap, together with 3 inches of canvas for staying the tops; about 4 inches of fancy silesia for waistband lining, and about one yard of trouser binding (more or less, according to the size of the waist). If a hip pocket is desired, then allow 7 inches extra pocketing; for a watch pocket 4 inches is sufficient. If the trousers have to be lined, invariably the linings only reach to about 4 inches below the knee. Use the trousers topsides and undersides to cut the linings with, and see that a little is allowed for ease, and also turning in at tops.

To tie up the trousers, lay the topsides on top of undersides, full length; then place pockets on flat, then the linen and silesia. Place other trimmings on the silesia and fold up neatly, and then roll all up and tie with either a piece of string or listing of material.

The workhand's ticket is shown on Diagram 14, and gives full instructions.

Poole enquired what a pair of trousers cost to trim.

Mortimer asked him if he was going to launch out as a "small jeff" already.

The Instructor readily replied to this enquiry. Taking a pair of trousers of medium quality, the trimmings may be reckoned as follows:

	s.	d,
⅜yd. of pocketing		6
¼yd. of linen...		1½
⅕yd. of canvas		1
Twist.........		1
¼yd. of silesia		2½
Skein silk		1
Machine sewings		2
Buttons and buckle		2
¼yd. striped silesia		2½
Total	1	6½

Soon Hodge was reckoning up the cost of his trousers, as follows:

	s.	d.
2½yds. of trousering at 2s.	5	0
Cost of trimmings	1	6
Cost of making	4	0
Total	10	6

Mortimer enquired if the Instructor would show them how to draft trousers direct on the material; but, as the time was getting short, the Instructor said he would have to leave that for the next lesson.

LESSON 5.

DRAFTING DIRECT ON THE CLOTH.

At the previous meeting Mortimer had asked the Instructor to show them how to cut a pair of trousers direct from the material, instead of having first to draft out a paper pattern before cutting out.

There was a record attendance, and, judging by the members who came with material, there will be several new additions to the wardrobes of the class members.

At the outset the Instructor, commenting upon the good attendance, said it was gratifying to find what considerable interest was being taken in the class; and also, when he looked around and saw the various lengths of material, he was glad to see so many of them anxious to put into practice what he was teaching them. He hoped they would pay careful attention, and examine everything before finally cutting out, for he did not want any of them to make any "pork."

"Always try and keep the 'kill' cupboard clear," he remarked.

Continuing, he said: Like the majority of you here to-night, I, too, thought I should cut myself a pair of trousers, so I called and purchased a length at the woollen house on my way back from tea. I shall now ask Mr. Poole to measure me for my trousers.

Poole came forward and began to measure the Instructor, but began to measure the left leg first.

"Hold on, Mr. Poole!" cried the Instructor. "Did I not tell you that you should always stand on the right side of the customer and measure from that side?"

Poole blushingly complied, and soon had the Instructor measured. Hodge acted as clerk, and as Poole called out each measurement he repeated it and wrote it down on a piece of paper.

"Now, Mr. Poole," said the Instructor, "I think you have measured me very well, so I shall begin by folding over the material, which you will notice is single width. I have bought 2½ yards."

"Nice striped West of England, sir," remarked Hodge.

"Yes," replied the Instructor, "I favour a stripe, for I want them to wear with a black Morning Coat and vest."

Thomas thought he had often heard it said that it was a difficult thing to get the stripes to run straight down the fronts of trousers.

The Instructor said that was the case, but from the method he was about to show them he thought they would have no trouble in that respect.

The measures of the Instructor, as taken by Poole, were as follows: 30½ leg, 43¾ side, 33 waist, 39 seat, 19 knee, 16 bottom.

Now, gentlemen, commence by measuring from O (Diagram 15), the allowance for turn-up 1 inch to 1½in., as from O to A.

Now measure from A to 30½, the leg measure, continuing to 43¾, length of sideseam.

Measure in 1½in. from A, and rule construction line from B to 43¾.

Measure in from 30½ one-sixth of seat, to 6½, and in from B, one-fourth of bottom measure, and rule centre line, 6½ C, which is used to square off the other lines.

30½ to 9¾ is one-fourth of seat, and 30½ to 13 is one-third of seat.

The seat line is squared by centre line, not side line.

Square up from 9¾ to top. 2 inches down finds waist hollow.

D to E is one-fourth of waist plus ½in.

9¾ to 6½ is one-sixth of seat.

9¾ to F is half of 9¾, 13, plus ¼in.

Complete from 6½ on fly line to 13 through point F.

The knee is found by measuring down from 6½, half the leg measure less 2 inches.

Square off at each side at this point by the centre line.

Measure off on each side one-fourth of the knee measure, 4¾. We make no allowance here for seams, preferring to add that to the undersides.

From line 6½, C to H at the bottom is made one-fourth of the bottom minus ¼in.

Complete leg-seam by curving nicely up to fork-point, 13.

Draw sideseam, getting a smart run by slightly hollowing from knee to bottom.

Hollow bottom 1 inch. You will notice I have allowed for the upturn here.

Now mark the dress by coming in ¾in. to 1 inch from 13, and connecting to leg-seam, and also to point 6½ on fly line, as illustrated.

I think it is best to leave on the pocket facing, for it makes a thinner and neater pocket.

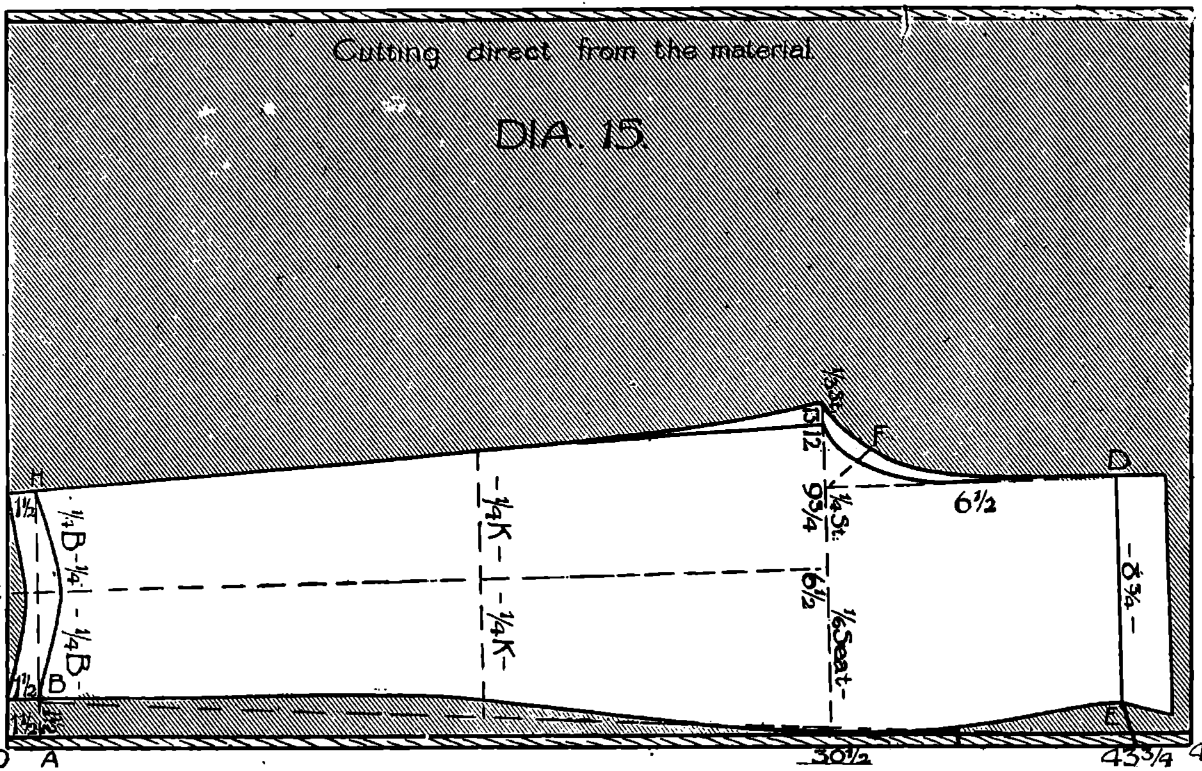
From E to I is 6½ inches.

I will now cut the topsides out, for I have carefully checked all points, and also noted that there is no pile to the material. You will do well to cultivate this habit.

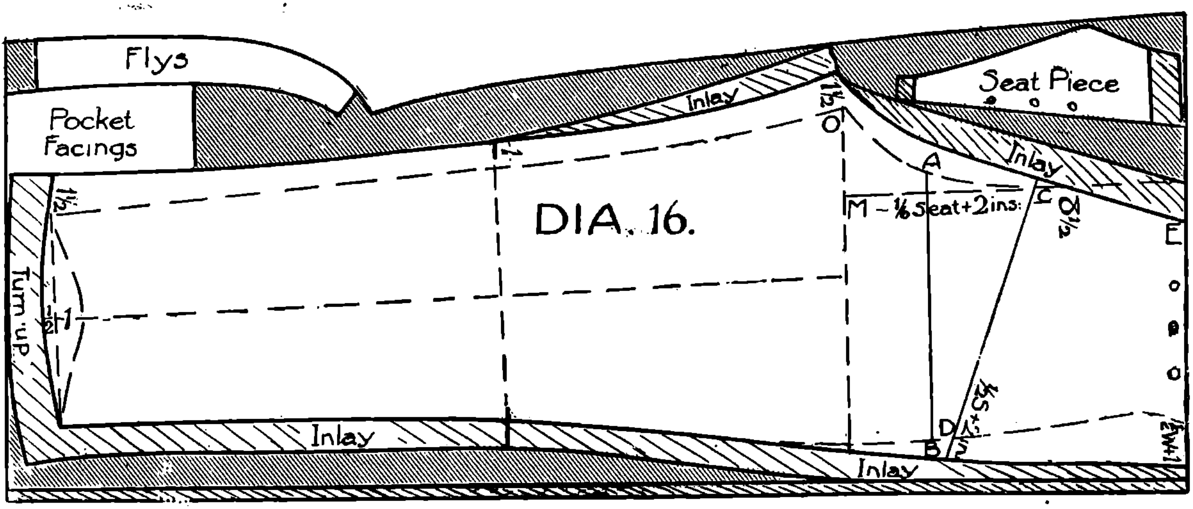
"Before you begin cutting, I should like to ask why you come in from A 1½in. Why not 2½ or 3 inches?" asked Hodge.

"I am glad that question has been raised," answered the Instructor; "for it is an important point. In the early part of the evening Thomas informed us that he had often heard it said that it was a difficult thing to get the stripes to run straight down the fronts of a pair of trousers. Now, in order to aim at getting a true vertical hang to the trousers, if you stand up straight and place a plumb-line from the floor close up under your armpits, you will find that the distance from it to the side of your boot averages 1½in., hence it is that knowledge that we turn to account in cutting trousers direct from the material."

The Instructor then continued by stating that they would now complete the trousers by drafting the undersides. It will be necessary to reverse the material, as shown on Diagram 16. Begin by laying the cut-out topsides down so that you get the stripes running truly vertically down the fronts, which will accordingly balance those of the undersides.



DIA. 15.



DIA. 16.

On Diagram 16 is illustrated the lay of topsides, shown by the dotted lines.

Make a pivot of knee on leg-seam, and sweep out from fork-point 1½in., or, if preferred, the distance from M to N may be made one-eighth of the seat.

Add on 1 inch at knee and 1½in. at the bottom, and draw leg-seam. Add on ½in. of round at the bottom.

For seat angle, measure up from M one-sixth of the seat plus 2 inches, which quantity, for present-day style, will take some beating. Rule seat-seam from O to E through point 8½.

Measure up the waist of topsides as from D to E, and place that quantity on E of undersides, and measure across to side, half the waist plus 1 inch.

The top is fixed by making a pivot of knee and sweeping out from the top of topsides, thus fixing the height of the sideseam of the undersides.

For the seat, measure A to B of the topsides, and placing that quantity on the underside at 8½, extend to D, half the seat plus 2 inches.

Point A is about one-twelfth of seat above M. Complete sideseam as shown on diagram, not forgetting the turn-up at the bottom.

We shall have to put seat pieces on to complete the tops, so we shall cut them out, leaving an inlay down the seat-seam, about

1 inch wide, and also a similar one down the sideseam. Seeing there is sufficient material, we may as well leave an inlay at top of leg seam, which very often proves useful.

You will observe that we notch the knee-marks, also the seat line, which serve as balance-marks in making up. It is a much safer plan for the cutter to notch these marks than to simply chalk and leave it to the maker to thread-mark.

"What would be the result if the 'drummer' did not keep these balance-marks together when baisting up the trousers?" asked Poole.

That question, replied the Instructor, opens out a very interesting subject. If in baisting up the trousers no heed was taken of the balance-marks, in all probability you would get the topsides strained down on the thighs, and the undersides pulled up; while on the calves the latter would be strained down, and the topsides at that part fulled on, and, consequently, we get what is known as horseshoe folds, which are not always easy to clear away. I hope, at some future time, to go fully into this subject with you; only I must mention it to safeguard you against the evil of neglecting snipping the balance-marks.

We now complete the top of undersides by cutting the seat pieces in the way I have already described in a previous lesson, placing the piece of cloth beyond the seat-seam in position for that purpose. Don't forget to arrange for the seam and inlays. The flys come out where front of topsides have been cut, as there will be ample for pocket facings, etc.

As you will have observed, cutting direct is very much quicker than having to cut a pattern first, and it is the economy of time that adds to the profits, as well as economy in materials.

LESSON 6.

MAKING TROUSERS.

Although the measuring and cutting of a garment are the chief points in tailoring, yet the actual making up played an equally important feature if success was to be obtained. The remark was often made that anyone could make a pair of trousers; but such was not the case, for nearly all tailors will tell you that they blush more for their trousers than for any other garment they turn out. At the meetings of the Foremen Tailors' Societies a night on trousers always brings forth volumes of criticism. The reason why so many ill-fitting trousers are to be seen may not be attributed to bad cutting so much as lack of manipulation. There is more in the making of a pair of trousers than may appear. Some tailors think if the legs are made like two pipes, straight-hanging, that is all that is necessary. Now this is where the mistake is made. Just think for one moment, gentlemen. A man with prominent calves wearing a pair of trousers of that description without any attempt to infuse some shape into them. We would have "horseshoe folds" and "concertina bottoms" that would cause no end of anxiety to rectify. All caused through lack of manipulation.

I should like to direct your attention to the importance of taking note of your customer's attitude when booking the order. Yes, even for trousers as well as for coats. If this was done, and the same modification made as for coats, the result would be a better trousered population.

For the benefit of those of the class who unfortunately are not practical tailors, I have managed to procure several pairs of trousers in the course of being made up, thanks to the kindness of the practical tailoring instructor. Taking the trousers as they come from the cutting-room, we first of all thread-mark the inlays, mark pockets etc. We next cut the fly and button-catch by their respective sides. The fly is interlined with linen and stitched on the edge. Do not pinch your fly for holes. It is better to put in five buttonholes with one at the top. Some put the top hole in the catch, whilst others prefer to fasten with hook and eye.

Hodge interrupted at this point, stating that his friend Simpson, who prides himself on being a smart "drummer", said that they only put in four fly holes cut on the bias.

Hodge thought that cutting the holes on the slant was not a good idea, as they would cause a contraction when the fly was buttoned.

To these remarks the Instructor replied that an outstanding feature in a pair of trousers was a clean-fitting fly. To obtain this result the fly should be kept slightly shorter than the catch; and it was as well to err in having too many buttonholes instead of too few.

With regard to the cutting of them, he advocated the cutting of the two lower ones in a slanting direction, and the others horizontal. Avoid making the buttonholes too long or too far back from front edge of fly.

Taking a needle threaded with double baisting cotton, the Instructor showed how to threadmark the inlays. Passing the needle through both sides, and cutting the loops formed, after which the two sides were pulled asunder, and the thread cut, which caused them to have threadmarks exactly the same on both of them. The insertion of the linen through the pockets was next dealt with, and the staying of the pocket-mouth with stay-tape. A piece of linen doubled on the bias is put across fork as a stay. Sew on the fly lining and button-catch. It is best to full on the latter a little towards the bottom, an act which provides more spring to its outer edge, which prevents any contraction at that part.

Hodge thought that a capital idea, and decided to put it into practice when he made another pair of trousers.

The accompanying diagrams show the different stages of the trousers the Instructor illustrated his lecture by.

In putting in the pockets, the Instructor said they should see that they hang slightly forward. Fell across pocket-mouth, baist over the facing, and fasten on the linen-stay, which must be sufficiently long enough to catch the tackings. Stay the tops with canvas and pieces of linen where the buttons are placed. Baist over the topside of pockets and fasten the pocket blinds and complete the pockets. The tackings are best put in with twist. The ends left from the fly holes do admirably for this purpose. The back curtains are best baisted in position before the pocket is felled down the hip. Baist on the fly, keeping it close, and tack between each hole, and prick-stitch neatly at top, as you see here. The tops are best bound either with galoon or silesia, as these are. The silesia is cut into a narrow strip and baisted on firmly, and sewn and baisted over, and secured by a fore-stitch. The button-catch is interlined with a strip of either double linen or thin canvas, and faced with silesia or silk lining The tops are next well pressed and stitched.

The side and leg-seams having previously been pressed, we now shrink the trousers. It is the shrinking of trousers, gentlemen, that is so much neglected. In order to show you clearly how to shrink a pair of trousers, I have here a pair that require shrinking, so I will shrink them, and you will see how I infuse shape into what is now simply a pair of straight legs.

Mortimer kindly obliged by bringing in the goose, while Poole followed with the damp-pot and damp-rag.

Testing the iron to see if it was of sufficient heat, the Instructor commenced by placing the damp-rag on the fronts, having laid down the trousers so that the sideseam overlapped the leg-seam one inch. Manipulating the iron, he shrunk away the loose material in front of leg, while at the same time he slightly strained down the undersides at the calf. He repeated this process until the trousers resembled the shape as illustrated on the diagram.

He next directed his attention to the loose material below the ball of the seat. This was also shrunk away, and a good natural form was given, which, he pointed out, was in harmony with the anatomical form of the figure.

The legs were next measured, and the bottom marked and turned up by Mortimer.

The Instructor next measured up the waist and marked the seat-seam, and Mortimer, who had installed himself into the position of "drummer", put in the fork tacking and completed the seat-seam.

At this stage Thomas enquired what seams were best sewn by hand and which by machine.

To this question the Instructor replied that the leg-seams and seat-seam were best sewn by hand, for hand sewing was more elastic than machine sewing, and there was more strain on those seams than on the sideseams.

The Instructor next showed how to mark the position of the buttons, the brace buttons being placed one inch from sideseam, and 3½ inches apart.

Poole asked what would be the result if the brace buttons were placed too far apart.

The Instructor said if that was done there would be formed a vertical fold down from waist, as if the trousers were too large in the waist.

The putting on of the waistband was next dealt with, and instructions given to press of the trousers, special stress being laid on the point to take care not to destroy any of the form infused during the process.

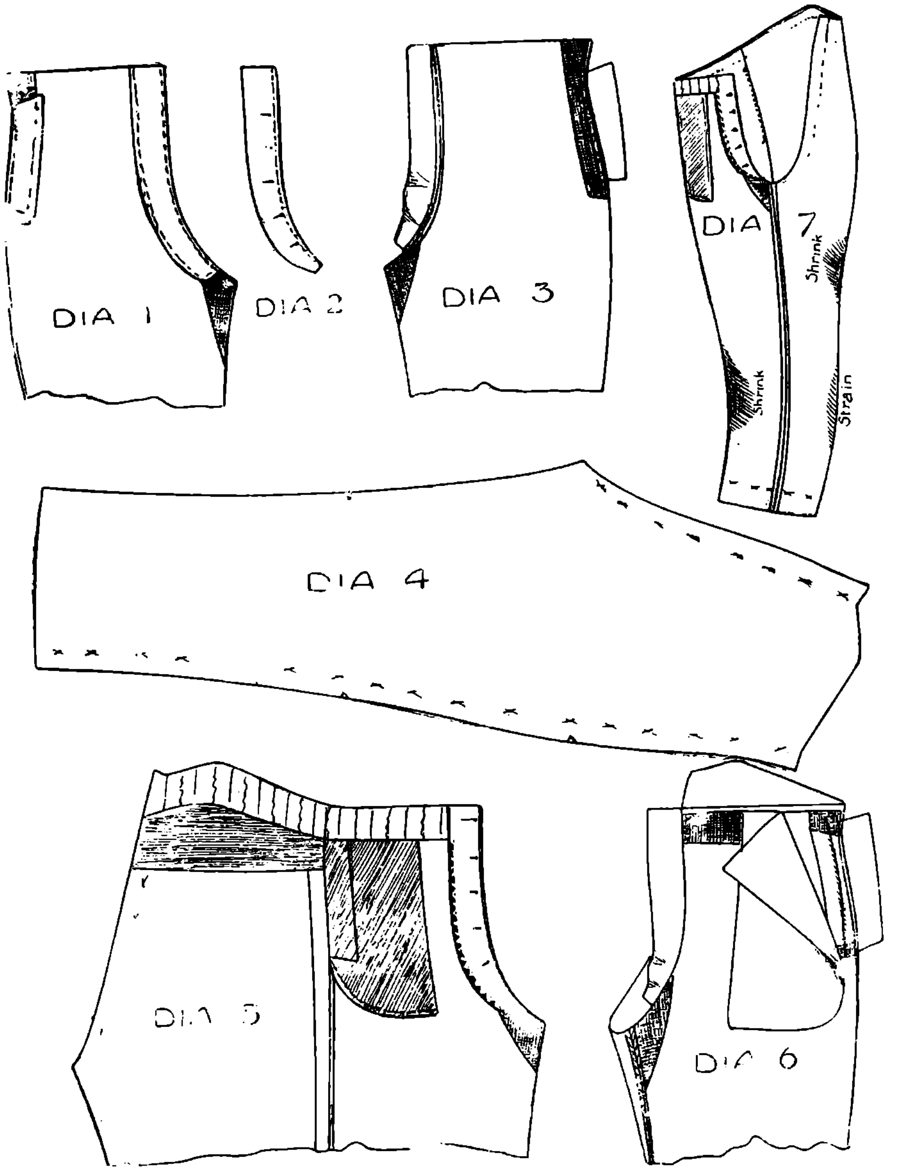
Hodge asked how much he should allow beyond length of leg for permanent turned up bottoms.

The Instructor replied that 4½ to 5 inches would be found a suitable quantity.

Now, continued the Instructor, I think you will all have realised that even a pair of trousers require care and thought in making. Before I close I must say a few words on examining trousers as they come to hand from the workshop. See to the measurements of leg-seams and waist. See if all requirements have been carried out by referring to the order-book. Note if the tackings are strongly put in. Are the buttons well sewn on? Is the felling neatly done, the bottoms well shaped, the shrinking well done? And, lastly, note if everything has been kept clean.

Assuming that everything is correct, give them a good brushing, and then lay down with the creased fronts together, and fold legs over, and then again over the upper part, and you get a neat parcel, which, when opened, will disclose the trousers uncreased.

I shall now leave you to study the making up of trousers, and I have no doubt that by next week there will be several competent "drummers" ready to "kick" if occasion arises when "flags" fly. Our next lesson will be on vests.



LESSON 7.

MEASURING FOR VESTS.

At the beginning of his discourse the Instructor stated that there is no doubt that the acquiring of a sound knowledge of cutting vests is the stepping-stone to coat cutting, for the latter is identical with the former in several respects. Vest cutting, he said, has had to undergo considerable change since the introduction of the double collar, for the neck is made relatively wider, and also stands away from the neck more than with single collars. The remark is often made that there is no need to pay such particular attention to the vest as it is covered with the coat. Now, if any of you think that way, let me tell you that you are making a great mistake, for, as you proceed with your studies, and come into contact with customers, you will find that nearly everyone has some particular fancy as regards length of opening, and also as to height of gorge coming upon the collar. Then you have the clean-fitting shoulder to get, not to mention the position of the pockets, the guard-hole, and the shape of bottom.

The vest is cut in two parts, the back and the front, or, as it is technically termed, the forepart. Before I can demonstrate the drafting I must first deal with the measuring. The measures necessary are: Breast, waist, depth of scye, natural waist, length of opening, full length, front shoulder and over-shoulder.

If Mr. Poole will kindly come forward and act the part of customer, I shall show how the measures are taken.

Poole readily acquiesced, and the Instructor, standing on his right side, began by saying he took the breast measure first. Be sure you get the tape well up under the arms and level across the back. Take care that it does not drop behind, or else you get an inaccurate measure. The next measure is the size of the waist, taken in the hollow. These two measures are taken with a degree of closeness conforming to the taste of customer, for some prefer an easy fit, while others prefer to feel their coats and vests. The length of opening may be obtained by passing the tape over the shoulders and resting on the neck, measure down on the double to where you desire vest to open, and also full length. For example, if Mr. Poole desired his vest to open to this mark, the tape would register 26 inches; but as we only draft one side of the vest out and cut the other one by that side, it is only necessary to register this measure in the half. The same applies to the full length. Another method very much followed is to take these measures direct in the half. For length of opening simply measure from the nape to desired length of opening, and same for the full length. The benefit of using this method is that you will notice it is not necessary to stand in front of your customer, as that would be considered a breach of etiquette. I should say that we take the breast and waist measures over the vest in all instances, even for overcoats.

Mortimer said that was strange as he thought the measures would have had to be taken over the coat for such a garment.

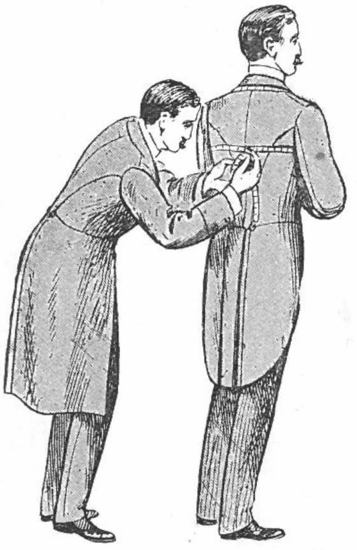
The Instructor replied that, having taken these measures over the vest, it was easy to make special allowances if at any future time an overcoat was ordered; therefore it would be seen how important it was that accurate measures should be taken even for a vest.

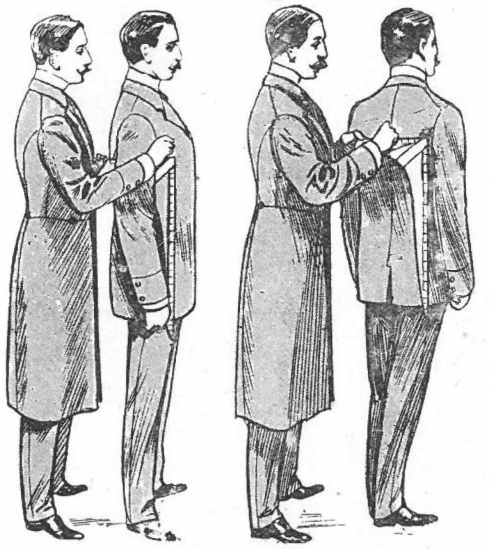
If Mr. Poole will kindly button his coat I will show the class how to take the check measures. We take these measures on the top of the jacket, for it is easier to get them accurately, and then we make deductions from them when drafting the vest, to compensate for their being taken over the coat. This system, in the abstract, may either be used as a breast measure or a direct measure method, though it is in the latter way the best results can be obtained. The measures I am about to take, which are termed direct check measures, enable us to provide for the attitude of the figure, and also any form of abnormality. These measures are worry-savers, and being applied as taken, they work automatically in making provision for the varying forms of attitude. It will be obvious that the more measures we can take and apply on the draft, in conformity with the anatomical proportions of the customer, the greater value we must place on the system of cutting. The system into which you are being initiated is one that cannot be excelled for speed and reliability.

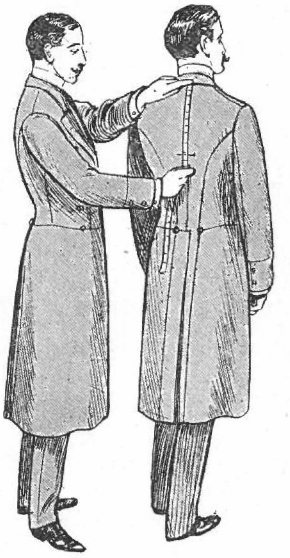
At this point several members expressed themselves that they thought if the vest and coat systems proved as satisfactory as the trouser system, nothing better could be desired.

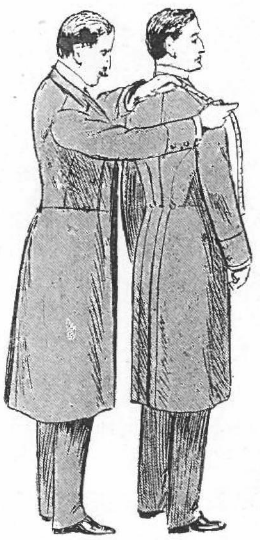
The instructor having thanked them for the tribute, proceeded to take the first of the check measures, viz., the depth of scye, which finds the depth of armpits from the nape of neck, a most invaluable measure.

Now, gentlemen, he continued, in order to get this measure accurately, it is necessary to find the level of the bottom of the armpits on the back-seam of the coat. The method generally adopted to obtain this is to throw the tape over the shoulders, saddle-fashion, and bring it back under the arms horizontally across the back to the centre, as you see I have done on Mr. Poole. I now measure from the nape or hook of the spinal cord, which is generally where the collar-seam comes on a coat, down to this mark on the back-seam, and thus get the depth of scye. Should you experience any difficulty in getting this measure you can take your square, and, with the short arm close up to the armpit, and the long one truly vertical, make a mark at the back of scye, and also one at the front. It is


Getting Depth of Scye


Depth of Scye by means of Square.

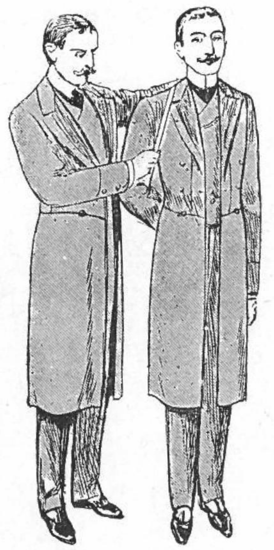

Measuring from Nape to Depth of Scye.


Placing Tape for Front Shoulder Measure.

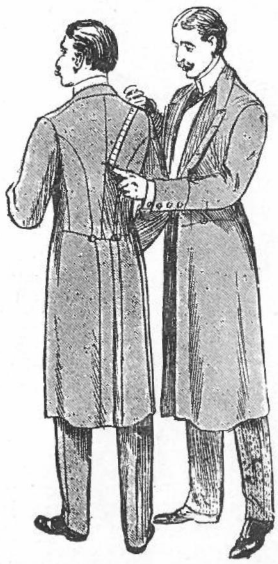
then easy to mark centre of back from the mark on back scye, by placing square across. I find many prefer using the square to get the depth of scye.

FRONT SHOULDER.

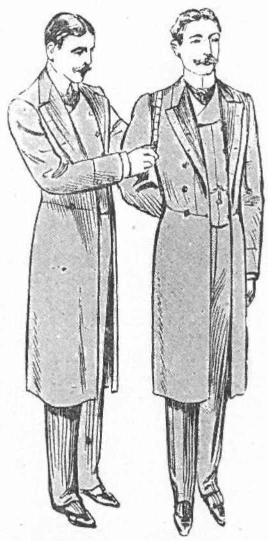
This measure is taken from the nape of the neck, over the front of the shoulder, down to bottom of the front of the armhole, and should be taken rather closely. This measure averages about one-third of breast plus ½in., while the depth of scye averages one-fourth of breast.



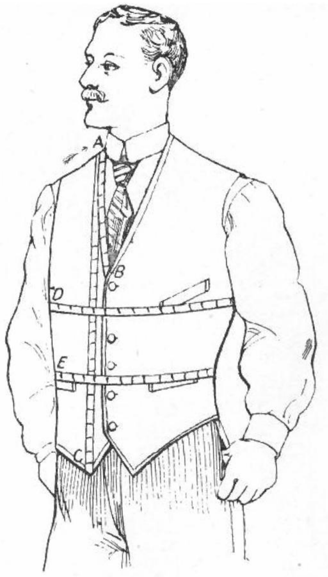
Measuring Front Shoulder.



Placing the Tape for Overshoulder.



Measuring the Overshoulder.



Ordinary Vest Measures.

THE OVER-SHOULDER.

This measure is taken from the mark in centre of back at depth of scye up over the shoulder and down to the level of the bottom of the scye in front; it is also taken rather closely, and you must exercise your judgment in respect of the quantity of padding in the coat your customer is wearing at the time, which must be taken into account, or else you will probably get too large a measure.

You will notice I am feeling Mr. Poole's coat, and I find there is little padding in it. If there had been a good deal I should have deducted an allowance for it from the measure taken. This measure invariably averages half of the breast less 1 inch. Of course, you will find that the more muscularly developed men are the greater these measures will be in proportion to their breast measure. For example, Mr. Poole is practically a normal figure in every respect, but I venture to say if I measure Mr. Thomas I shall find his shoulder measures are greater in proportion to his breast measures, thus proving the utility of the check measures.

Thomas came forward, and the Instructor carefully measured him. His breast measure was 36, but his depth of scye was 9¾ inches, while the front shoulder was 13¼ inches, yet the over-shoulder was only 17¼ inches.

The Instructor requested Mr. Thomas to excuse him for remarking on his anatomical proportions, and said that he was long-necked, and deeper from the nape to the bottom of scye than the normal, yet his chest measure was only 36 inches. By taking these measures he (the Instructor) had Thomas's attitude accurately defined. If he had only the breast measure to work from, he would perhaps have had some difficulty in obtaining the correct distance from nape to bottom of scye

Hodge enquired what deduction would be made if the measures were taken over the coat when drafting, to which the Instructor replied, 2 inches.

The Instructor having suggested that they separate themselves into pairs and practice measuring each other, this proved an interesting event and the Instructor passed from pair to pair and showed them how to secure the degree of closeness of the measures.

Coming to Black (who had measured Jones, who was 38 chest), he had registered the front shoulder as 12 inches. "This will not do, Mr. Black", remarked the Instructor. "Let you have got it far too close. I make it 13. If you had cut the vest to those measures me take the measures. Ah! I thought so; you would have got the shoulders too small."

The Instructor then requested the members to constantly practice taking the measures, and trusted that, by next lesson, they would be proficient in measuring, when he would pass on to the drafting.

LESSON 8.

THE VEST SYSTEM.

Prior to beginning the drafting the Instructor wanted to satisfy himself that everyone thoroughly understood and was proficient in taking the measures, and as he tested each member of the class individually, it soon became evident that each one had practised diligently during the week, and save, perhaps, a little hesitancy in a few instances as to the order in which the measures were taken, the Instructor was delighted at the standard of proficiency shown. Calling the class together, he addressed them as follows:

Well, gentlemen, I think you all can manage the taking of the measures, a really important and vital part of the business, so I will now show you how to draft the vest.

Taking a sheet of brown paper, the Instructor drew a straight line, about 25 inches long, at the side of the paper opposite him.

This line, gentlemen, he said, is the back construction line (see Diagram 28). On this line is measured off from O to 9 the depth of scye, 9 inches, and from O to 17 the natural waist length, 17 inches; 17 to 25 is 8 inches, which finds the hip level; and from these points we square across. From point 17 measure in 1 inch, as shown on Diagram 29, and rule through from point O. Measure in another ¾in. from the 1 inch, and, beginning from point opposite 9, shape the back-seam. In doing this you must avoid getting a decided round on the seam opposite point 9. O to 2½ is made ½in. less than one-twelfth of the breast, as one-twelfth of breast equals 3 inches, minus ½in., is 2½ inches. Square up from 2½, ¾in. and curve the back neck.

Vincent's Scale of Relative Proportions for Males

Chest	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
Waist	23	24	25½	27	28	28½	29½	32	34	37	39½	42	46	50	54
Seat	23	24½	26½	28¾	31	33	35	37	39	41	43	45	47	49	51
Scye Depth	5¼	6	6¾	7¼	7¾	8¼	8⅝	9	9⅜	9¾	10⅛	10½	10¾	11	11¼
Natural Waist	10	12	13½	14¾	16	16¼	16½	17	17¼	17½	17¾	17¾	18	18¼	18½
Full Length Lounge.	17	20	22½	24	26	28½	29¼	30	30½	31½	32	32	32½	32½	32½
Full Length Morning Coat						36	37	38	38½	39	39	39½	39½	40	40
X Back	4⅜	4¾	5⅛	5½	6	6½	6¾	7¼	7⅝	8	8⅜	8⅝	9	9¼	9½
Elbow	10	12	14	16	18	19	20	21	21¾	22½	23	23½	24	24	24
Cuff	15½	19½	22½	25¼	27½	29½	30¾	32	33	33½	33½	34	34	34	34
X Chest	4⅝	5¼	5¾	6¼	6¾	7¼	7⅝	8	8½	9	9½	10	10½	11	11½
Front Shoulder	8⅝	9¼	10	10½	11	11½	12	12½	13	13½	14	14½	15¼	16	16¾
Over Shoulder	11½	12¾	13⅝	14¼	14⅞	15½	16¼	17	17¾	18½	19¼	20	21	22	23
Vest Length	16¼	17¾	19	20½	21¾	23	24	25	25½	26	26½	27	27½	28	29
Side Trousers.	22½	27½	32½	36½	38½	40	42	43½	44	45	45½	46	46½	47	47½
Leg	15½	19½	23¼	26½	28	29½	30½	31½	32	33	33½	34	33½	33	32½
Knee	10½	11¼	12	13	14½	16½	17	18½	19	19½	20	21	21½	22	22½
Bottom	10	10¾	11½	12½	13½	14	15½	16	17	17½	18	19	20	20	20
Tight Knee.	8¾	9½	10¼	11	12	12⅝	13½	14½	15½	16	16⅜	16¾	17⅛	17½	18
Small	8	8¾	9½	10¼	10¾	11¼	11¾	12¾	13¼	13¾	14¼	14¾	15¼	15¾	16¼
Calf	8½	9¼	10	11	12	13	14	15	15½	16	16½	17	17¼	17½	18
Neck	11½	12	12½	13	13½	14	14½	15	15½	16	16½	17	17½	18	18½
Size.	000	1	5	7	11	2	3	4	5	6	7	8	© COPYRIGHT		

Breeches Length to Small, half Leg Length, Knee 2 inches higher Calf 3 inches lower Waist for Breeches & Trousers 1 inch less than for Coats, Frock & Dress Coats, twice Natural Waist plus 6" for back length, Overcoats at Least 2" longer, Ulsters 7" off ground.

The next step is to find the shoulder slope. Make a pivot of point ¾ on line 9, and sweep out from O to 5. Make width of shoulder one-eighth of breast plus ½in., 5 inches, and connect to ¾ and slightly hollow it. Measure from 9¾ to 10½, one-fourth of the breast measure, plus ¾in., and also from ¾ on waist line to 10½, one-fourth of waist measure plus ¾in. Square shoulder end with line 9, 10½, or breast line as it is termed hollow ¾in. and shape back scye. The back cannot be completed at the bottom until forepart is drafted, to enable us to get the proper length.

Mortimer asked if he was right in understanding that the ¾in. allowed over one-fourth breast and waist, respectively, were allowances for the seams; to which the Instructor replied: "Yes, for seams and breathing room."

DIAGRAM 30.

To draft the forepart, continued the Instructor, draw line in front of back about 16 inches long, as 9, 25. Square lines at right angles at the top and bottom. The top line represents the depth of scye line. Measure down from 9 to 17, the distance from depth of scye to natural waist, and square across from the latter point. Measure in from 17, 1 inch, and shape sideseam as shown on Diagram 30.

9 to 2½ is 2½ inches.

9 to 9¾ is one-fourth of breast plus ¾in.

From sideseam at waist measure out to 9¾, one-fourth of waist plus ¾in.

DIAGRAM 31.

Square down from 9¾ through point 9¾ at waist to line 25, 9¾ at the bottom. This is the centre line. If you wanted a vest to hook and eye up the fronts, you would cut the fronts by this line.

To get the shape of the shoulders by the aid of the check measures we have taken is the next operation. Seeing that these check measures were taken over the coat, it is feasible that we should deduct a certain quantity from the shoulder measures in drafting the vest. The reduction of the front and over-shoulder measures by ¼in. or ⅜in. has been found to work very well. Now the front shoulder measure taken over the coat is entered in the order-book as 12½; therefore, deducting ¼in. for the vest leaves 12¼ inches as the working measure for drafting the vest. Place tape with the 12¼ on point 2½ and at the other end place your fingers with the chalk on 2½, which is the width of back neck. Point 2½ on line 9, 9¾, acts as a pivot, and cast arc A B. Add ¾in. to this measure, and, using point 9¾ as a pivot, sweep segment, C D, and where the two segments cross each other locates the neckpoint, as at X. It will be understood that the distance from point 2½ to X equals the front shoulder measure less width of the back neck, while from 9¾ to X is ¾in. more, in order to give the necessary length required at front from nape to breast, and, at same time, allow for making up. To get the over-shoulder sweep from point 2½ by the over-shoulder measure, having previously deducted the ¼in. for the vest, less the distance from ¾ to A of the back, which is necessary in order that we can apply the measure on the draft as taken on the figure. Square up 1¼in. above 2½ and place the quantity registered from ¾ to A, viz., 9 inches, on 2½, and extend tape up to 1¼, at which point place finger on tape and then sweep E F to 16¾, the working over-shoulder measure. You will understand that the over-shoulder is to measure less the distance from ¾ to A, swept from point 2½.

DIAGRAM 32.

The width of shoulder-seam is made ¼in. less than that of the back. Add on a ¼in. of round and shape scye by hollowing it ½in. in front. The length of opening must be measured off from X to 10½, plus ½in., while the full length is measured off from X to 28, plus 1 inch.

To get length of sideseam a capital plan is to place square on neckpoint and bottom point, as shown. X to Y is ½in. less than one-twelfth of breast, and Y to Z is the same.

DIAGRAM 33.

Add on ¾in. button-stand, and note how the bottom points are cut away in order that when the vest is buttoned the corners will be well apart. X to P is ¾in., and the notch is marked down a similar quantity

Note carefully the outline of front. At the present time vests are favoured with the bottom well hollowed over the hips, therefore by coming down 2½ inches below waist line at sideseam, and connecting to bottom point, and hollowing 1 inch, you get a smart run to the bottom.

The sideseam of the back is made ½in. longer than that of the forepart, and shaped as Dia. 29. All that remains to be done is to mark the pockets and holes. The watch pocket is placed about 1½in. below breast line at point 1½, and 2½ inches in front, and is made about 3½ inches in width. If intended for a card pocket then it is made a little wider.

The bottom pockets are placed on the waist line about 1 inch from the sideseam, and about 5½ inches in length, sloping to front a little, as shown.

The width of watch pocket welt is ¾in., while that of the lower pockets is ⅞in. Six holes are evenly spaced up the fronts

This completes the plain single-breasted no-collar vest.

By the way several members of the class looked at the draft, and then began asking questions of each other, it was evident that some had not been able to follow the drafting sufficiently well enough to grasp it, so the Instructor went over every point again—an act which was greatly appreciated by all.

Mortimer asked why the forepart was made one-fourth of breast and waist plus ¾in. to centre line, and then a further ¾in. added. The Instructor replied that the first ¾in. was for seams and for making up, while the ¾in. beyond centre line was the button-stand, and might be varied according to the overlap desired or the style of edge.

Hodge asked why 2½ inches was deducted from the front shoulder measure in making the sweep.

"Ah! Mr. Hodge," replied the Instructor, "you have forgotten about the back neck."

"Oh! yes," blushingly replied Hodge

Poole asked if he was right in surmising that the back, when fixed into position, will only come to X, and that back-neck pieces would require sewing on to foreparts where notched out, to allow the back being felled upon?

"Yes, Mr. Poole, you are quite right. Of course, if you wanted to do away with back-neck pieces you would omit the notches and also allow top of back to come right up to top. This is a plan adopted by some firms for thinness."

"Why is only ¾in. allowed to second sweep?" asked Thomas.

"Because a vest does not require so much allowance for provision of breast and making up as a coat," replied the Instructor "In fact. ½in. to second sweep will be found a capital quantity, especially if the trade is made by hands who do not pay much attention to manipulation. Besides, it gives a closer-fitting front edge, which is very important in a vest, and the only drawback is that it may produce a little fulness at the front of the scye."

Black failed to see why the Instructor measured forward from point 9 2½ inches, from which to sweep for neckpoint.

"A capital question, Mr. Black," remarked the Instructor. "You must understand that the vest and coat are designed on identical principles. If you look at the back you will observe that point 7 is squared by breast line with shoulder. If the back and forepart are laid down in a closing position you will find the distance from 7 to point 2½ equals the proportionate width of a scye, with the exception that a little extra room is left, for a vest is never worn close-fitting at front of scye, except in the case of a sleeved vest, when 9 to 2½ is reduced to 2¼ or 2 inches, according to width of back. Another and even better plan in extreme cases is to measure back from 9¾, the across measure as taken on the customer, less ½in."

"Thank you, sir," replied Black "That point was causing me a great deal of worry."

Poole asked why ½in. was added to length of opening and 1 inch to full length

The Instructor replied that the shoulder-seam and bottom seams had to be taken into account, and also the drawing in of the fronts.

Simpson enquired why the Instructor had come out from X to Y 2½ inches.

"I think Mr. Simpson and his friend Mr. Black must have been studying shoulder-ology," replied the Instructor, "for they have undoubtedly put some knotty questions to me this evening. The size of the neck must be taken into consideration when drafting either a vest or coat," continued the Instructor "and X to Y is invariably made one-third of the half-neck, especially in clerical garments. For all general purposes one-twelfth of breast minus ½in. meets the purpose. The line Y Z is continued to 9¾ for centre line, on which is marked off length of opening, and also full length of vest. I presume you know", continued the Instructor, that the diameter of a circle is rather less than one-third of the circumference, say as 7 to 22, hence our reason for using one-sixth of the neck."

The Instructor presented each member of the class with a copy of the Vincent Scale of Measures, which, he said, if neatly mounted on stout cardboard, could be hung upon the wall, and prove invaluable for reference

In dismissing the class the Instructor said he hoped they would practice hard during the week, and try and master the sweeps. Plenty of sample measures are provided on the Vincent Scale, which the class were invited to try, except the large sizes, which the Instructor said he would deal with specially at some future time.

LESSON 9.

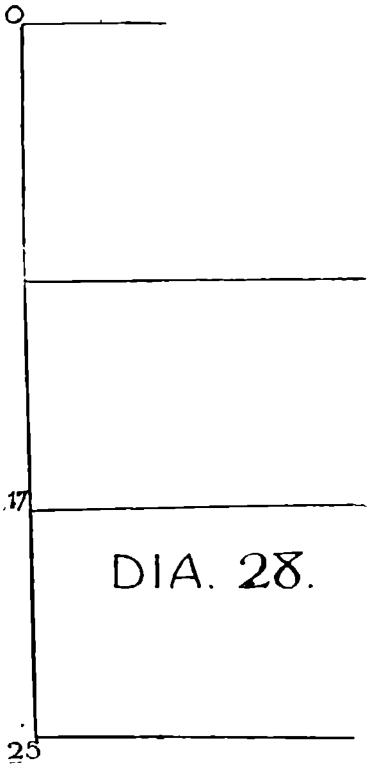
THE SYSTEM DISCUSSED AND GIVEN IN BRIEF.

The last meeting of the above class had evidently been eagerly looked forward to by the members, judging by the record attendance; for the previous lesson had not only been of a very interesting character, but had provided ample food for thought during the week.

Poole stated he felt like the reader of a thrilling serial published in weekly instalments, for he was ready for the next one. That was his way of explaining his enthusiasm for acquiring the art of cutting.

After a considerable time had been spent by the class in drafting, during which the Instructor examined each member's drafts and corrected various defects, as well as paid tribute to those of commendable merit, he called the members together and said:

Now, gentlemen, I find you are making fairly good progress; but I notice there are some who have not thoroughly grasped the method of applying the measures. For the benefit of those gentlemen I will repeat the system for a S.B. Vest, such as I laid down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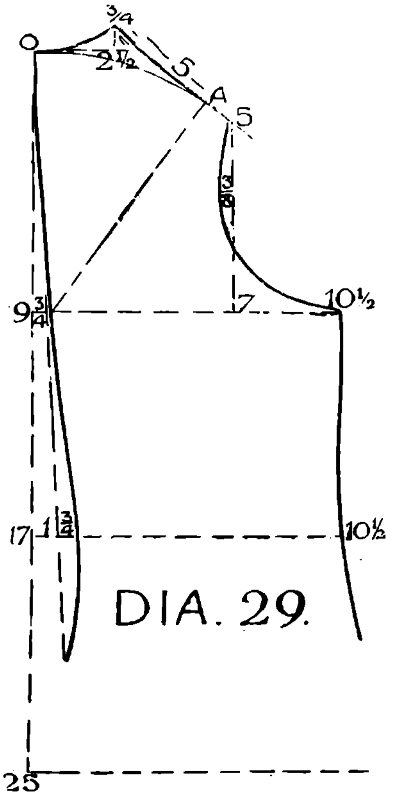
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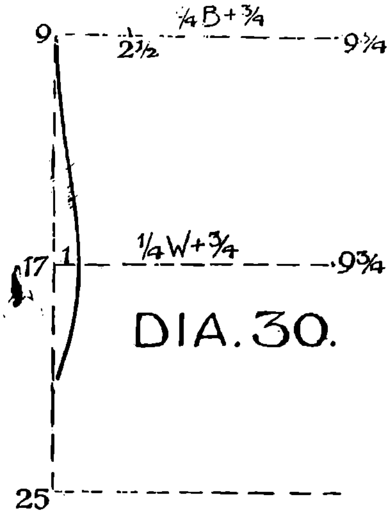
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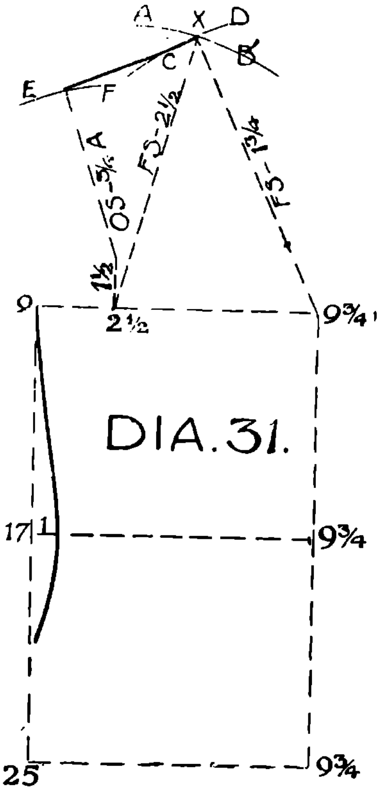
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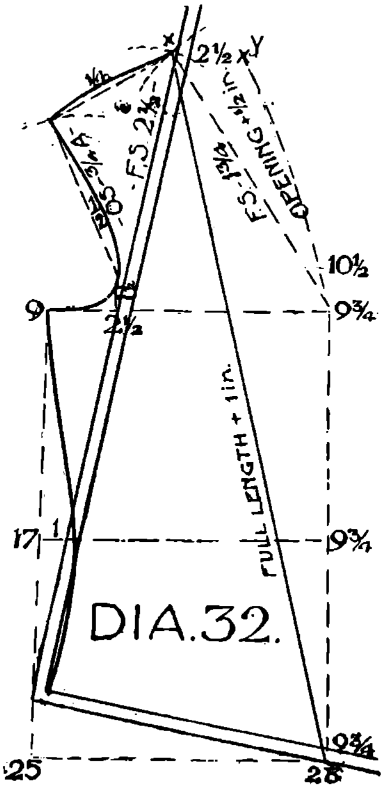
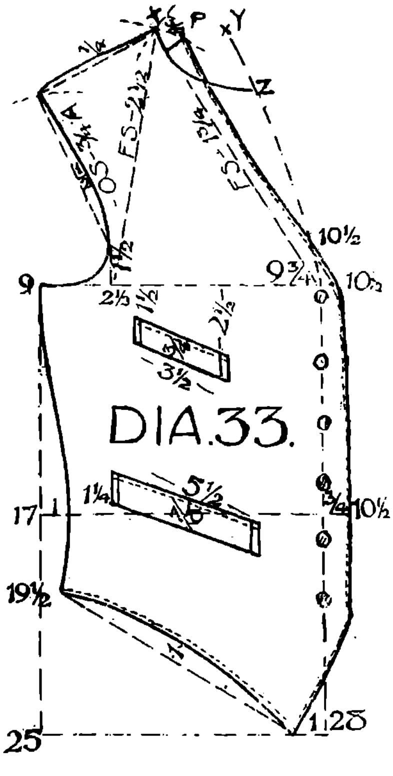

DIA. 32.


DIA. 33.

last week; after which I will deal with some of the questions that have been raised, for by their solution much valuable assistance will be obtained; and it is only by acquiring a sound knowledge of the principles of cutting that ultimate success can be assured.

After drafting out a vest, and explaining each point, as set out on the opposite page, for the benefit of those who had failed to grasp the system at the previous lesson, the Instructor said he would answer the questions which several members of the class had asked him. This draft, he added, will serve to elucidate the various points which may arise as the lesson proceeds.

Hodge had asked if the Instructor considered it easier to get the measures more accurately by taking them over the coat, seeing they had to go over all the padding and wadding there may be in the coat.

The Instructor said he was pleased that Mr. Hodge had asked this question, for perhaps he should have said it was more convenient to take the measures over the jacket, as there is a danger of getting the shoulder measures too close if taken over the vest only; and, further, it is usual to only take one set of measures for both the jacket and vest. If the measures were taken over the vest, additions would have to be made for the jacket; hence it is more convenient to take them over the jacket, and then make reductions for the vest, and, at the same time, the customer is not put to the trouble and inconvenience of removing his coat.

Mortimer asked if the Instructor thought that customers would object to the cutter feeling them about the shoulders, as he noticed that the Instructor felt Mr. Poole's shoulders when he measured him.

The Instructor replied that he thought customers would not object if the "feeling" was done tactfully. They should first use their eyes and see if there was any "building", or wadding, and, if necessity arose, then feel with their fingers, as he did with Mr. Poole; but do it gently. They must not do it to cause any form of irritation, as they would find that many customers were very sensitive, and did not look upon being measured or fitted for their clothes as a pleasure, but rather the reverse. It was in the discharge of these little duties that the cutter must be courteous and tactful, and avoid being clumsy in the act of either measuring or fitting.

Black enquired if the direct check measures provided for all kinds of abnormalities, or only those of the shoulders?

The Instructor said he meant variations of attitude as well as abnormal forms of the shoulders, but not those of the lower limbs, such as bow legs or knock-knees.

Black was evidently a student of anatomy, for he further asked the Instructor what he meant by "the hook of the spinal cord"?

The Instructor replied that he meant the seventh vertebra, and had used a little shop talk, which he thought they would understand better than anatomical phrases. Still, as Mr. Black had opened the subject, he might state that the skull rests upon a column of bone called the vertebral column, or spine, extending from the head to the haunch bones. This column was comprised of 33 bones, termed the vertebræ, between each of which was a pad of cartilage to protect the bones, and also to give elasticity to the column, which was very flexible. The vertebræ was described by professors of anatomy as being divided into four sections, the upper seven bones being called the neck, or cervical vertebræ, the next twelve the back, or dorsal vertebræ, the next five the loin or lumbar vertebræ, while the remaining nine unite and form the rump-bone, or sacrum, which was joined on each side by one of the haunch-bones, forming the pelvis. It was the top bone, or seventh cervical vertebræ from which tailors measured to find the depth of scye and length of coat. The collar-seam invariably came on top of this bone. They would do well to make some study of anatomy, for it was not only interesting to learn how wonderfully we were made up of bones, muscles, etc., but it would prove of valuable assistance to them in their studies, enabling them to realise where growth was possible, and where and how movements could be made.

Mortimer enquired how the check measures would be effected in proportion in the case of a round-shouldered figure.

This type of figure, answered the Instructor, measures a greater distance from the nape of neck to depth of scye; whilst the erect figure will measure a little less than the normal figure, on account of carrying the head so backward. The round-shouldered figure will require a shorter front shoulder, which the front shoulder measure will indicate; while the over-shoulder may be greater, or remain normal, according to the customer's development; but my experience goes to show that in this class of figure it is generally greater.

Thomas inquired if the Instructor advised finding the front of scye by measuring back from centre line 1½in. or 1¾in. less than one-fourth of breast, in preference to measuring out 2¼ or 2½ inches from top of sideseam of forepart?

The Instructor replied that this was without doubt the safest method, though the one which he personally followed in daily practice was to deduct ½in. from the actual across-chest measure, as taken on the customer.

Poole asked if it was not customary for some tailors to add on an extra button-stand beyond the ¾in.? To which the Instructor replied in the affirmative, and added that it was not necessary. Only those who added the extra button-stand said it prevented the white shirt showing through the ends of the holes; whilst others wanted the buttons to be placed well back, in the style which is so useful in juvenile garments.

"Why not leave an inlay down sideseam of the back?" queried Simpson; "and utilise it if the vest gets tight?"

"Very good," answered the Instructor; "but it is easier to move the buttons than it is to let out the inlay down sideseam; but the majority of tailors cut their vests as you have seen laid down."

Thomas enquired what proportion the back shoulder of a vest bore in relation to that of a jacket.

The Instructor said that, seeing that the vest was worn under the jacket, it was necessary to make the width of shoulder narrower to prevent the vest filling the scye unduly, and also to prevent the shoulder of vest from creasing, as is sometimes the case when cut too wide. It will be found to average about 1in. to 1⅜in. less in width than a jacket, except in the instance of sleeved vests, when the width of back is applied as taken.

Jones asked why point P was advanced ¾in. in front of point X, which he understood, from the Instructor, was the neckpoint, but which he thought should be applied to P, as the latter came more up the neck.

"Now, Mr. Jones," replied the Instructor, "you have touched the spring of the great sartorial subject, the neckpoint, which may be said to be the governing point of the fit of either a coat or vest. It is a point on which many tailors differ as to its correct position. It governs the distance from front of scye to the nape, and also from the latter to the centre of breast; whilst it also commands the providing for the size of neck. Seeing that the vest is a single-breasted one, without a collar, it is necessary to fill up the gorge and back neck to the equivalent of the collar-stand of a coat, only the vest is arranged to come not quite so high as the coat, in order that it will not show above it when in wear. If this ¾in. is omitted, the vest would be too low all around the neck, for if you will examine your own vest, Mr. Jones (which, if I may act the part of 'cocker', is a splendid fitting one), and take off ¾in. all the way round, you will readily understand why it is added. If you desired a collar put on to your vest you would take off the ¾in., which would be equivalent to making X the line of gorge."

Jones said he could easily understand, from the Instructor's explanation, why the gorge and back neck were filled in.

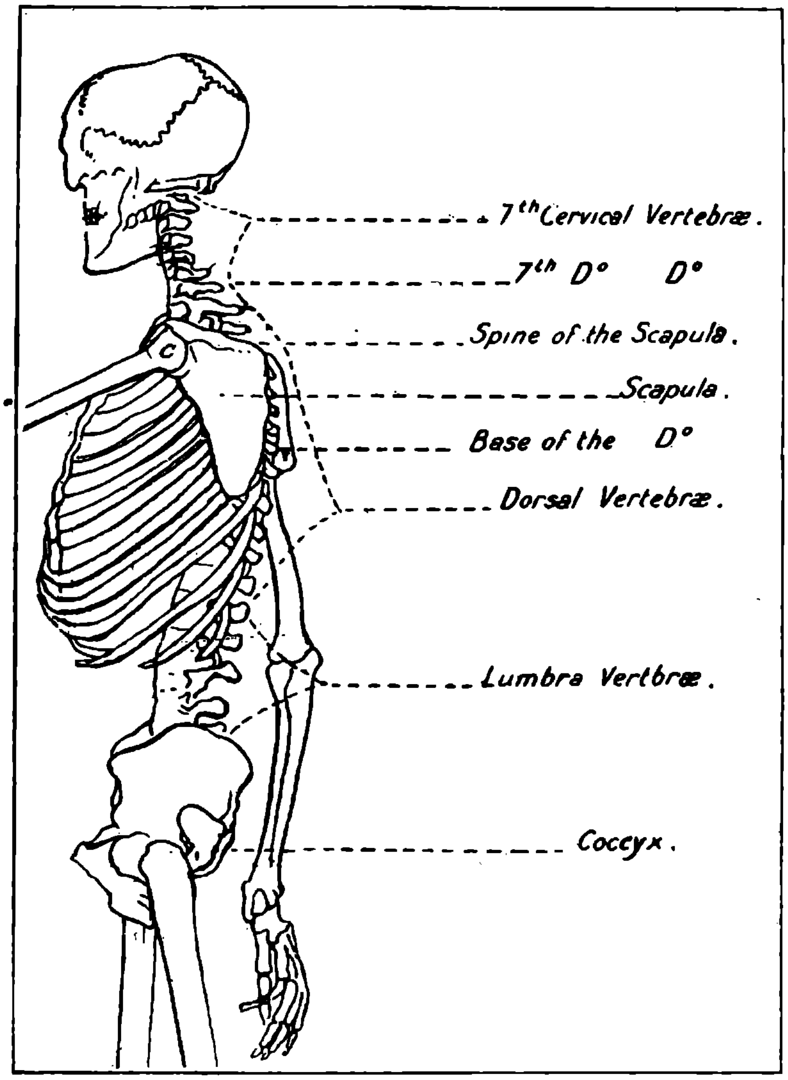
Mortimer said he had prospects of going into a trade where the majority of orders were solicited by travellers, and he had been informed that they did not furnish any check measures, as advocated by the Instructor in the system already explained, and wondered if the Instructor would show the class a breast measure system which he could use with confidence; and added he thought he was voicing the opinion of several members of the class in making this request.

The Instructor said he would only be too pleased to show them a breast measure system, although he was not by any means an advocate of that particular method; but he realised it had its advantages, and is frequently of use to the cutter in practice. As the time of dismissal was at hand, he must leave the full discussion of this knotty subject, as well as the breast measure system, over for the next lesson. In the meantime they would do well to practice hard, and do their best to perfect the "sweep" method of drafting out the different sizes as given on the Vincent Scale.

Some members intimated to the Instructor their intention of making themselves vests during the week, so that at the next meeting there will be an exhibition of the aspirants' skill.

Hodge stated that "if the colour of the neckwear of Poole and Mortimer was any guide to their choice of the colour of their fancy vests, then Poole would choose blue and Mortimer red; for they were both party politicians; while Simpson would perhaps, favour the colours of the window-smashers, he being a keen supporter of what he was pleased to call 'Women's Rights'."

This evoked a good deal of laughter, and the class parted in the best of spirits.



THE S.B. VEST SYSTEM IN BRIEF.

THE BACK. DIA. 1.

Draw line O D.

O to C is depth of scye, 9 inches.

O to D is the natural waist, 17 inches.

Square off from these points.

O to A is one-twelfth of breast minus ½in.

Go up ¾in. to B and shape back neck.

From D to E is 1 inch, and E to F is ¾in

Rule from O to E, and from G shape back seam as shown through F N.

Make G a pivot and sweep out from O to J

Make B J one-eighth of breast plus $\frac{1}{2}$in

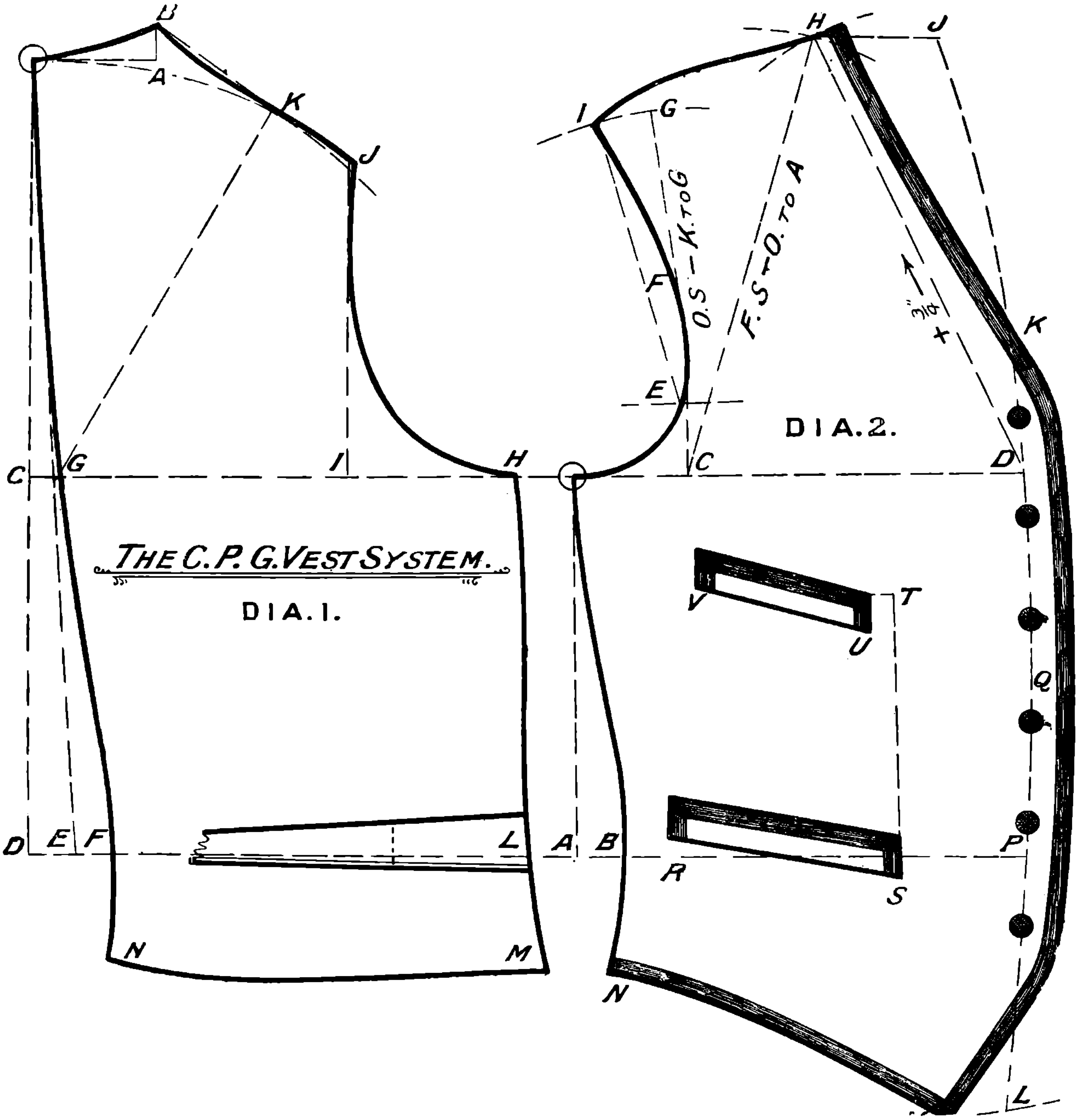
G to H is one-fourth breast plus $\frac{3}{4}$in.

F to L is one-fourth of waist plus $\frac{3}{4}$in.

Draw sideseam, H L M.

Square I with J, and shape back scye.

The bottom is completed after forepart is drafted.



THE FOREPART. DIA. 2.

Square line O A D.

O to A equals the distance from depth of scye to natural waist, viz., 8 inches.

A to B is 1 inch, and shape sideseam.

O to C is $2\frac{1}{4}$ inches.

O to D is one-fourth breast plus $\frac{3}{4}$in.

B to P is one-fourth waist plus $\frac{3}{4}$in.

Making point C a pivot, sweep towards H by the front shoulder measure, $12\frac{1}{4}$ ($\frac{1}{4}$in. having been deducted from measure taken over jacket), less width of back neck, O to A.

Add $\frac{3}{4}$in. to this measure and sweep from D, and where the two segments cross as at H locates the neckpoint.

Sweep for over-shoulder from C less G K of the back. The over-shoulder will also need $\frac{1}{4}$in. deducted if taken over coat.

H to I is made $\frac{1}{4}$in. less than B J of the back.

Square up from C $1\frac{1}{2}$in., and connect to I. and hollow $\frac{1}{2}$in. at F.

H to J is $\frac{1}{2}$in. less than one-twelfth of breast.

Measure off from H to K the length of opening plus $\frac{1}{2}$in., and the full length from H to M plus 1 inch.

Draw centre line, J, D, P, L.

Add on $\frac{3}{4}$in. button-stand, as Q.

L to M is about $1\frac{1}{2}$in.

B to N $2\frac{1}{2}$ inches, and connect to M; hollow 1 inch.

L to M of the back is made $\frac{1}{2}$in. longer than B N of forepart, and shape bottom of back as shown.

Mark forward at H ¾in., and shape opening to K, and complete diagram.

It will be noticed that no notch is taken out at H, a rule many tailors follow.

V U is the watch pocket, made about 3½ inches wide and ¾in. depth of welt; whilst R S is the bottom pocket, made about 5 to 5½ inches wide, and welt ⅞in. deep.

T is about ¾in. in front of U, and is marked as a guide for S.

This diagram excellently portrays a ribbon-bound vest of smart style.

LESSON 10.

THE VEST SYSTEM.

MORE LIGHT ON DIRECT MEASURES.

Some members of the class were not quite satisfied that the shoulder measures should be reduced (if taken over the coat) for the drafting of the vest. To make the reply to this much-discussed question clear to the members in doubt, the Instructor drew a diagram, as illustrated on Diagram 36.

The Instructor stated that he had drawn the governing points of both coat and vest in order that the class might readily observe the difference in the formation of the shoulders, which would prove the necessity of reducing the shoulder measures.

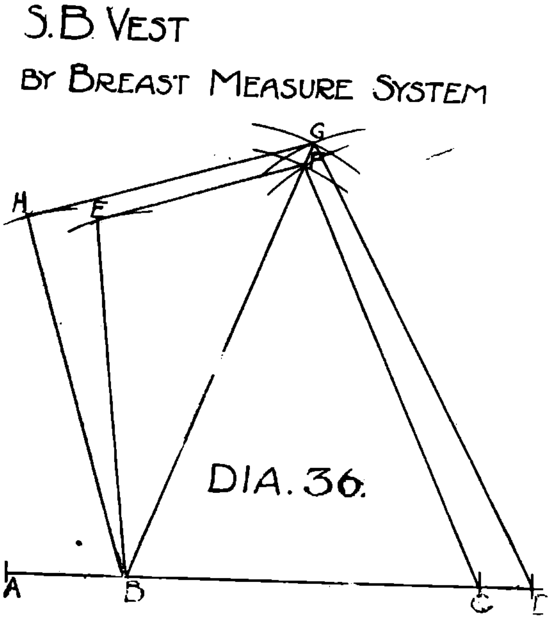
Line A D represents the depth of scye line.

A to B is the distance from sideseam to front of scye, which may vary.

Lines D G H B represent the shoulder construction lines of the coat which go over the vest.

At this point the Instructor took from his pocket an orange, which he cut into halves, and said he wanted them to suppose one-half of the orange represented the figure with a coat on. When the orange was peeled the distance from the top to the side was smaller, owing to the removal of the skin. That was what took place when the coat was removed: the distance from nape to front was reduced.

Referring to the diagram the Instructor stated that, seeing the vest was worn under the coat, the lesson taught by the peeling of the orange applied to the vest, for an inch more was allowed over half-breast to centre line of a coat than a vest, as from C to D, which in itself reduced the length of front; but in keeping with the peeling of the orange, the shoulders must be reduced as F E, and, at the same time, as was pointed out in the last lesson, the shoulders must be reduced in width. This process reduced the distance from B to E and B to F and F to C, thus the utility of reducing the shoulder measures would be clearly seen.


S.B VEST
BY BREAST MEASURE SYSTEM

DIA. 36.

The members of the class who had been in doubt said the Instructor had made it quite plain, and had removed any possibility of doubt on the subject.

Simpson asked if a stooping or erect figure also measured one-fourth breast minus 1 inch across the breast; and also what is the advantage of the across-breast measure as compared with the front of scye measure taken from centre of back to front of scye?

In replying, the Instructor paid a tribute to the keen observation of Simpson, and stated that he had found that the across-chest, found by one-fourth less 1 inch, varied very little. He had found it vary as much as ½in. either way, but, as a general rule, it would be found that one-fourth of the breast, less 1 inch, is a very safe guide for the width across chest from front of scye to breast line in a jacket, and about ½in. less in a vest. Comparing the value of the across-chest and front-of-scye measures, it might be said that the across-chest was a short measure, and, therefore, more likely to be accurate. It is easier to take than the measure from centre of back to front of scye. The latter has to be taken over all the wadding and padding, and it embraces the part of the garment from which numerous seams are taken from the inside, which must vary according to the thickness of the material. Then there are the linings to be taken into account, and they vary in thickness, as well as the material; hence they would see the advantage of this measure over the front-of-scye measure.

The Instructor then dealt with Mr. Mortimer's request for a reliable breast measure system for vests. As already reported, the Instructor stated that he did not advocate breast measure cutting in preference to that of the direct measure method, for he had found that, although it worked out fairly reliably for the majority of cases, yet in the large sizes it was not so accurate as the direct measure method. Another important point which the latter method provided was that of confidence, for the measures automatically provided the cutter with a mental framework from which he could construct the garment, whereas by the breast measure method the governing points of attitude had to be found by divisions of the breast. He pointed out that it would readily appeal to the members that actual measurements which were applied as taken stood a much better chance of providing a draft of a garment to fit a person than one which had all the essential points obtained by divisions of the breast and length of waist. A walk in any public thoroughfare proved that a great difference in the build and attitude of figures prevailed, which all meant separate treatment in the cutting.

Poole suggested relying on the try-on to rectify any defects. The Instructor, however, suggested that Mortimer would possibly not have the privilege of a try-on, hence the value of the direct measure method was apparent, especially if taken by the traveller.

The Instructor went on to state that he had no desire to throw cold water on breast measure methods, but had simply stated what he had experienced in his career as to the advantages which the direct measure method had over breast measure methods; but as Mortimer had asked for a reliable breast measure method, which might be useful to him when cutting stock garments, or for a letter-order trade, he had pleasure in complying with the request, as follows:

VEST BY BREAST MEASURE.

Measures: 36 chest, 32 waist, 11 opening, 26 full length.

The Back:

Draw line O 17, which is the length to natural waist.

O to 2⅞ is one-sixth of natural waist length.

O to 9 is made one-sixth of breast plus 3 inches, in preference to the one-fourth of breast as the latter method invariably works out too large for the large sizes, and the former method has been proved to be nearer the mark, hence it is to be recommended.

Square off from these points.

O to 2¾ is one-twelfth of breast minus ¼in., from which point square up ¾in. and shape back neck.

Come in 1in. at 17 and rule through this point from O.

Come in an additional ¾in. and shape back-seam.

Measure forward from back-seam to 10¾ one-fourth of breast plus 1 inch, and measure forward from ¾ to 10¾ one-fourth of waist plus 1 inch, and draw sideseam.

Measure from 2⅞ to 7¾ one-fifth of breast plus ½in.

Connect 7¾ with ¾, and measure from ¾ one-eighth of breast plus ½in. to 5.

Square down to line 9, 10¾ from 5, and curve to 10¾, hollowing ¼in. as shown.

The bottom is completed after the forepart is drafted, when the length of side can be obtained.

The Forepart:

Draw lines 9, 10¼. 24.

9 to 17 is equal to 9 17 of the back.

Square off from 17 and mark in 1 inch and shape sideseam.

9 to 9½ is made one-fourth of breast plus ½in.; thus it will be observed that ¼in. is taken off the width of forepart and added on to the back, in order to facilitate the fixing of the neckpoint.

Measure out from point 1 one-fourth of waist plus ½in.

Square up from 9½ to O. This quantity equals one-sixth of breast plus one-sixth of the natural waist length. For example:

O to 2⅞ equals one-sixth of the natural waist length, and 2⅞ to 9½ equals one-sixth of the breast, a little less than 3 inches always.

Mark back from O to 1, 1 inch.

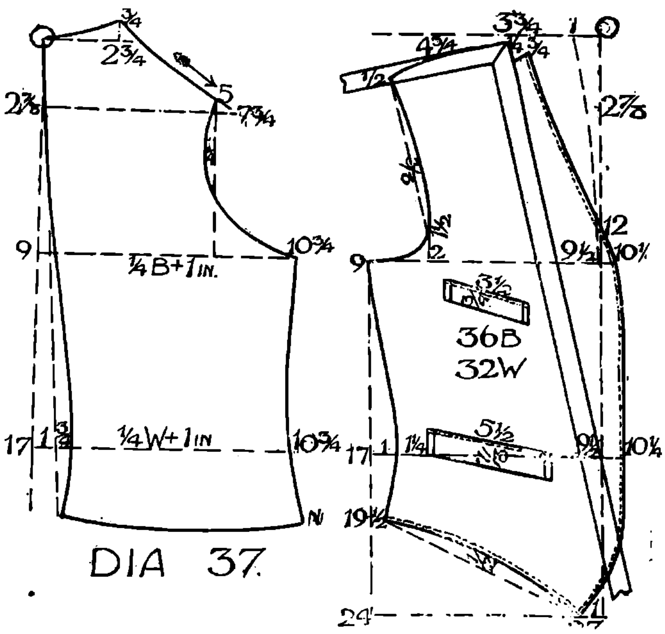
O to 3¾, ¾in. less than one-eighth of the breast.

To get the slope of the shoulder measure down from O to 18 half the breast measure, and dropping below point 3¾ a ¼in., place arm of square resting on this point and 18, and rule along top arm of square.

The width of shoulder is made ¼in. less than that of the back, and the end of shoulder is dropped ½in.

Measure back from 9½ to 2, 1½in. less than one-fourth of the breast.

Square up 1½in. above 2, and connect to the end of shoulder and hollow ⅜in.


DIA 37.

Measure down from neckpoint to 12 the length of opening; 11 plus ¾in. less the width of the back neck, 2¾.

Now measure from neckpoint to 27, the full length, 26, plus 1 inch for making up, less width of back neck, 2¾ inches.

Add on ¾in. button-stand.

Come forward ¾in. at neckpoint and take out ¾in. notch. Complete front of vest as seen on Diagram 37.

For present style come down 2½ inches below 17, and connect to 27 and hollow ½in.

10¾ to N of the back is made ½in. longer than 17, 19½ of the forepart.

Mark pockets as previously described, and the vest is complete.

Mortimer said the system appeared very simple, and added he would give it a practical trial before the next lesson; and thanked the Instructor for complying with his request.

As the class dispersed many were overheard to be discussing the pro's and cons of direct measure versus breast measure system, so evidently more will be heard of the subject later.

LESSON 11.

MORE ABOUT VESTS.

Before beginning his discourse the Instructor's attention was drawn by several members to their "first cuts", on which they solicited his opinion and criticism.

Black dubbed Hodge a prophet for his predictions in regard to the colour of Poole's and Mortimer's fancy vests had been correct; but Simpson, who, our readers will remember, was stated to be a keen supporter of "Women's Rights", had chosen rather a sombre-looking pattern, a black with faint green spots. It was rumoured that he had had to resort to this substitute for his original choice had been intercepted in the letter-box raid by his friends. As a compensation for his disappointment in respect to material he had his reward by producing a very smart fitting vest, which the Instructor highly commended.

Unfortunately, all the members who had made vests were not so successful as Simpson. Thomas's vest was far from being satisfactory, for the crease edge was very loose, especially when he was seated.

The Instructor's criticism was eagerly awaited.

After a careful inspection the Instructor stated that Thomas had cut his vest with too crooked a shoulder, which was also tight on scye point. The back was also rather short.

On being questioned as to how much he had added to the second sweep for front shoulder, Thomas replied that he had added 1 inch, for he considered that, seeing he was rather erect in attitude, and addition was necessary to the second sweep.

The Instructor stated that was all right for a coat, but for a vest it was not so easily applied, for there was not the scope for manipulation of the fronts in vests as in coats; and, besides, it must be taken into account that the vest was worn under the coat. Another thing to remember was that it had been proved that vests required a slightly straighter cut shoulder than coats, in order to get a clean shoulder. The over-shoulder measure was evidently at fault, for the vest was tight on scye points. More length was required to over-shoulder measure.

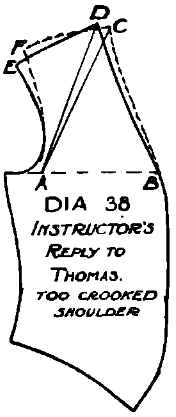
The Instructor added that if Thomas cut a fresh pattern, adding only ½in. to second sweep, he would find a shorter crease edge would result, which was required, as from B to C of Diagram 38, the hard lines showing Thomas's vest, and the dotted lines the Instructor's suggested alteration.

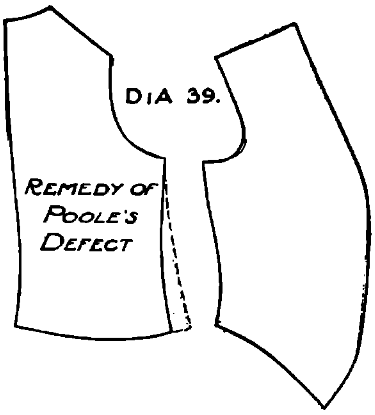
Poole's vest was fairly satisfactory, save after wearing it a few times it was beginning to rise up, which puzzled Poole, who solicited the Instructor's opinion as to its cause and remedy.

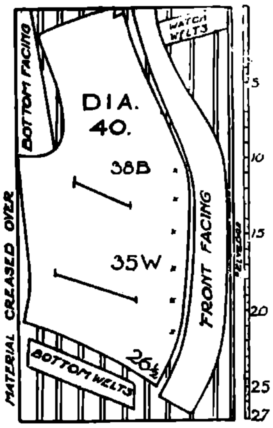
The Instructor's trained eye soon detected that the vest was tight in the waist, while at the same time the sideseams had been hollowed too much, and no attempt had been made to provide spring at the bottom of sideseam in order that the vest would set over top of hips. Poole was advised by the Instructor to utilise the inlay down the sideseam of back, as shown on Diagram 39, and in future to guard against hollowing sideseam any more than 1 inch, while at the same time he should give a little more spring at the bottom of sideseam. It was always best to avoid getting the waist tight, for the back-straps will readily assist the wearer to adjust the waist to desired closeness. Of course, this is not meant to infer that the waist should be very loose (stated the Instructor), for he was greatly in the belief that cutters should always strive to cut evreything as accurately as possible in the first instance, and not to leave too much to the try-on.

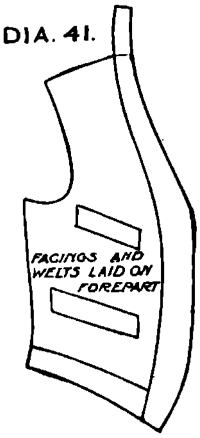
Jones's vest was also a disappointment, for the forepart stood off from the figure at the bottom, yet the size of the waist was correct. Jones had tried pulling in the waist by means of the back-straps but to no effect.

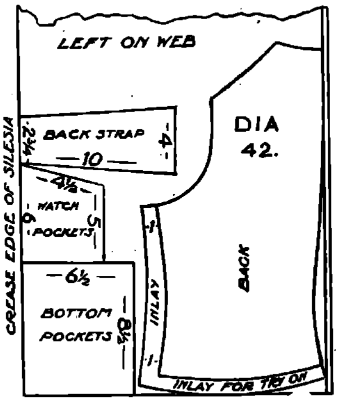
After the Instructor had examined the vest he stated that Jones had drawn in the front edge rather unduly which had pulled the vest up; but he noticed traces of the vest being cut too straight, which, as he had previously stated, reduced the length of front edge.

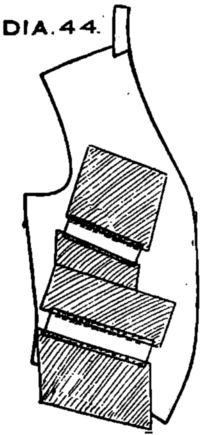


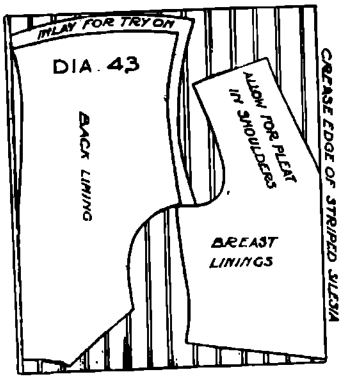


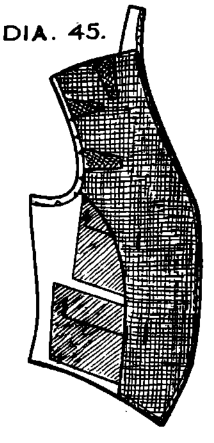


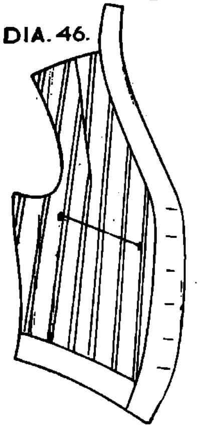












The Instructor remarked that Jones had a prominent chest and naturally required a longer front edge than Thomas; hence if he had added ¾in. to the second sweep he would have got a longer front edge after the style of B D of Diagram 38.

Jones here stated that he only added ½in. to the second sweep for he was desirous of getting a very close front edge; for nearly all his previous vests had been very loose there, which had always been an eyesore to him.

The Instructor agreed that a loose front edge was a great eyesore, but Jones had inadvertently drawn in the front edge too much in the making, which had drawn up the vest, giving it the appearance of being too large in waist.

The Instructor having finished "cocking" the trade, stated he would show the class how to cut a vest from the material and trim it ready for the workhands; for Hodge had provided him with material and trimmings for that purpose, as he (Hodge) had deemed it better to let the Instructor examine his pattern before he "chanced his arm" at cutting from the cloth. The pattern was declared to be very satisfactory.

"How much material have you purchased, Mr. Hodge?" asked the Instructor.

"Three-quarters of a yard, sir," replied Hodge; adding "that was the amount the woollen merchant had told him would be sufficient."

"Now," said the Instructor, "Mr. Hodge's measures are, 38 breast, 35 waist, and the opening is 12 inches, and full length 26½ inches. The first thing to do is to fold over the length of material, as illustrated on Diagram 40, upon which lay the forepart pattern as illustrated. With a vest of this size it is possible to get the front facing all in one piece, as illustrated on Diagram 40. The bottom facing is obtained out of the scye piece and the welts, as indicated. It will be noticed that every piece save the bottom facing runs one way of the material."

Poole asked the Instructor if it was found that there was going to be insufficient material, there being a very narrow strip for front facing, what would he (the Instructor) suggest doing?

The Instructor stated that he was very pleased that Poole had asked that question, for it brought forward a plan generally adopted in cases of this description, viz., to add on to sideseam of the back what the forepart was short in the required size. This, however, was only applicable in width, not in length. After cutting the back neck pieces to complete the facings, they should cut the welts, taking care to get the correct run of the way of the material, and also to match the pattern correctly.

Diagram 41 illustrates the cut-out foreparts with the facings and welts laid on the top. The back was generally cut from italian, but Hodge had provided silesia in order that the pockets could be obtained from the same piece.

Diagram 42 shows how the lay was arranged.

The Instructor stated he favoured leaving inlays down sideseam and along bottom of back. The latter was only used for the try-on in case it was found necessary to pass it up if the back balance was short. This inlay was cut off after the try-on. These inlays are about 1 inch wide. The lay of the pockets with their respective sizes are clearly shown.

They would observe that the pockets marked were fully large, but they would doubtless agree that it was better to avoid being stingy when trimming, although at the same time economy must be studied. The length of the back was ample to meet this lay, and also the one of the linings, as shown on Diagram 43. The actual size of breast lining would be seen on that diagram. Silesias were about 20 inches wide, hence in the larger sizes a little more material becomes necessary in order to get the breast linings large enough.

The other trimmings necessary were: ⅜yd. of vest interlining, 1yd. buttonhole twist, one skein of sewing silk, six buttons, and back-strap buckle.

After folding the job up neatly, make out the workhand's ticket after the following style: S.B. Vest; four pockets; edges single stitched. Try-on Wednesday; finished Saturday. Price 3s. 6d. Cutter, J. T.; workman. Hodge.

Having completed the cutting and trimming of the vest it would be as well to treat briefly on the making, remarked the Instructor; and in order to illustrate his remarks he had provided himself with several vests in different stages of making, which the Instructor of the Practical Tailoring Department had kindly supplied him with. For the benefit of our readers we illustrate a series of the stages of making-up.

Diagram 44 shows the putting in of the pockets. The tacking of the welts are made to run in line with front edge. The watch-pocket welts are made about ¾in. wide, and those of the bottom pockets ⅞in. wide. The hollows of shoulders are slightly shrunk, and the shoulders are strained out a little near neckpoint and scye end.

Diagram 45 shows the canvas inserted and the scye turned in and fastened to it. Note how shoulders are slashed and wedged, while the edges are shown steadied with staytape. Open front edges and baist the facings back so that the seam comes well within and arrange bottom points so that they will curl inwards, and fasten facings to canvas, which makes fronts firm. Give a good press and stitch edge neatly. Baist in the breast linings, arranging for a pleat in shoulders, and fell them in neatly.

The back-straps are arranged to sew in with sideseams in the waist hollow, and are secured by a row of side-stitching in centre of each half-back.

It is best to baist in each side of the back separately, that is, the outer back, and then the lining, and to sew the seams by hand, which gives a better finish when the vest is turned out.

After seaming in the back it is turned out through the opening at back neck, and the scyes are baisted round and the back-neck felled.

Pull out the baistings and press off, after putting in the buttonholes, which should not be cut too long. There is no getting away from the fact that neat holes are the crowning point of a well-made vest.

In pressing off give the edges and welts a good press; smooth the linings, and avoid using too much moisture; what is more, take care to keep the linings clean, for if they should get soiled the smart finish is destroyed.

LESSON 12.

THE LOUNGE SYSTEM.

The Instructor, on calling the members of the class together, stated that he purposed dealing with the cutting of the Lounge Coat, which, he said, was universally a popular garment, and was proved to be equally acceptable in tropical climes as when the Arctic snow bound the earth in its freezing grip. Its character made it a favourite with all classes, the rich and the poor. It also lent itself admirably to forms of variation in harmony with the desired requirements, such as for business wear, dress, sporting, or other purposes. Having made a study of the vest systems, the cutting of Lounges would not bristle with the difficulties that otherwise might have occurred, as the cutting of coats was identical to that of vests.

As stated by the Instructor in the first vest lesson, a successful study of vests paved the way for success with coats. It must not be thought, however, that the cutting of Lounges presented no difficulties, for that would be a fallacy, as the difficulties that are to be faced are neither few nor insignificant, for it would be found that it was no easy thing to produce a graceful hanging garment without a good deal of care and manipulation.

To the casual observer the Lounge may appear to be simple to cut and make, yet in practice it was proved to be otherwise. Every tailor knew how imperative it was to watch the top of the sideseam if fulness was to be avoided.

The check measures have been fully dealt with in the vest system, therefore it will only be necessary to include the full length of back, the width across half back, and length to elbow and cuff.

DIAGRAM 47

Illustrates how to take the length of back. This has much to do with the smartness and character of the garment. It will be found that many customers have decided opinions of their own as regards the length of their jackets. The trend of fashion is the principal governing agency as regards the length.

Hodge enquired if there was no guide for fixing the length of a Lounge, presuming it was a case where the length had been omitted.

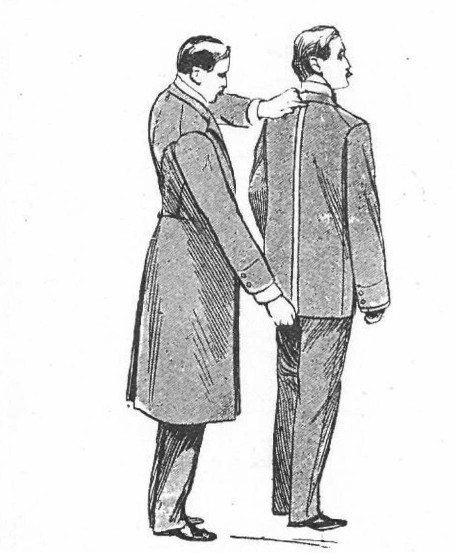
The Instructor replied that in a case of that sort the length could be ascertained from the height of the figure if that was available. Half the height less 3 to 4 inches would be found a fairly reliable guide. There are others who fix the length by an addition of 7 inches to the hip line, which they fix at about 8 inches below natural waist line.

DIAGRAM 48

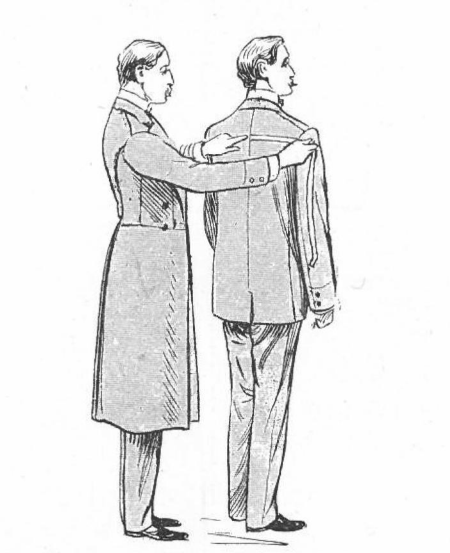
Shows how the half width of back is taken with the arm resting at side.

Poole asked why this measure was only taken in the half.

The Instructor replied that only half the width of back was required in drafting, hence it was customary to take the measure in the half. Of course, in case of measuring over a jacket with a whole back, many measured right across and entered the measure in the half.



Dia. 47.



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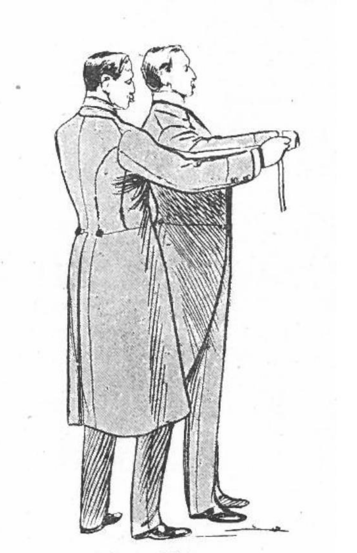


Dia. 49.

DIAGRAM 49

Illustrates the measure being continued to elbow and cuff. The length of the latter is generally fixed at the wrist bone, which is easily found by its prominence. Of course, the question of how much linen cuff has to be considered, as well as personal taste on the part of the customer. It must be understood that the measure registered across the half-back is placed on sleeve-seam, and the tape continued to elbow, with the arm raised at a horizontal bend, and continue on to cuff.

After ascertaining that all the members of the class were fully conversant with the measures, the Instructor laid down a sample set of measures for the proportionate figure, which he stated it was always best to take as an ideal when learning cutting.

The measures were as follows: 36 breast, 32 waist, 9 depth of scye, 17 natural waist, 32 full length of back, 7 across back, 21 elbow, 32 full length of sleeve, 12½ front shoulder, 17 over-shoulder, 8 across chest.

This would be found a good order in which to set down the measures in the order-book in daily practice.

HOW TO DRAFT.

Draw perpendicular line the length of back near to edge of paper opposite you, as line 0 32 of Diagram 50.

0 to 3 is made a third of the depth of scye measure.

3 to 5 is 2 inches, from which to measure off the width of back.

0 to 9 is the depth of scye. (The Instructor thought they would remember that 0 is located at the nape of neck.)

0 to 17 is the natural waist length.

These constitute the length measures.

Square off from these points and make 0 to 2½ one-twelfth of the breast minus ½in.

Mark in at 17 ½in., and draw back-seam.

On line 5 mark off width of back plus ½in. for two seams.

On line 3 mark off width of back plus ⅞in.

On depth of scye line measure out to 20½, half the breast plus 2½ inches for seams, ease, and making up (see Diagram 50).

Measure back from 20½ to 12½, the across-chest measure, 8 inches; this fixes the front of scye. The arrow on Diagram 51 shows how the measure should be applied.

Square up ¾in. above 2½, and shape back neck.

Curve out from 7½ to 7⅞, and draw shoulder-seam and slightly hollow it.

The width of the waist of the back may be varied to taste, but for the average general purpose it is made one-sixth of breast plus ½in.

To obtain spring of sideseam of the back, drop down ½in. below 17, and rule side with square and add on ¼in. of spring. The top of sideseam is fixed at 2 inches above depth of scye line, springing out ¼in. beyond line 7½, as shown.

Simpson enquired if this 2 inches was a fixed quantity? To which the Instructor replied that the top of sideseam might be fixed at 1½in. above depth of scye line, or even 1¾in. The more the point was lowered the wider was the back, and vice versa. He had found, when cutting in working-class trades, that it was necessary to lower this point, while in very smart trades 2 inches or 2¼ inches was more in keeping with what was necessary.

Mortimer enquired if 0 to 3 for shoulder line was a fixed quantity, viz., one-third of depth of scye.

The Instructor stated that this, too, could be varied, and was only a matter of taste, and did not materially alter the fit like the other measures, 0 to 9, 0 to 17, and 0 to 32. He pointed out that if a customer had very square shoulders it would not be necessary to come down one-third of the depth of scye; or if he had sloping shoulders it would be better to come down more than one-third of depth of scye; hence it would be observed that judgment on the part of the cutter must be exercised.

Black asked if the back was always hollowed ½in. at waist?

The Instructor replied that for current style ½in. of suppression was found to be sufficient, and the more that was marked in the longer the back balance became; which was also a point to be careful with, or else a rounded appearance was given, as if the gentleman had a hump on his back; and sometimes a little crease was found under the collar at the nape.

Thomas asked what was the idea of putting on a ¼in. of round to bottom of sideseam of the back?

The Instructor replied that this was put on to give the finished sideseam a nice round appearance at that part, which was so greatly appreciated.

Poole asked if there was any guide to get the width of back waist, or was 6½ inches a recognised quantity for all sizes?

The Instructor stated that a capital rule was to fix it at one-sixth of the breast; but fashion governed it to a great extent, and at the present day for the 36 breast size he thought one-sixth of breast plus ½in. would be found more in keeping with the average styles for that size. Of course, in the larger sizes it would be necessary to reduce this quantity slightly.

Mortimer asked why the Instructor dropped down ½in. at 17 to get spring to sideseam? Why not make the bottom the same width as at the waist?

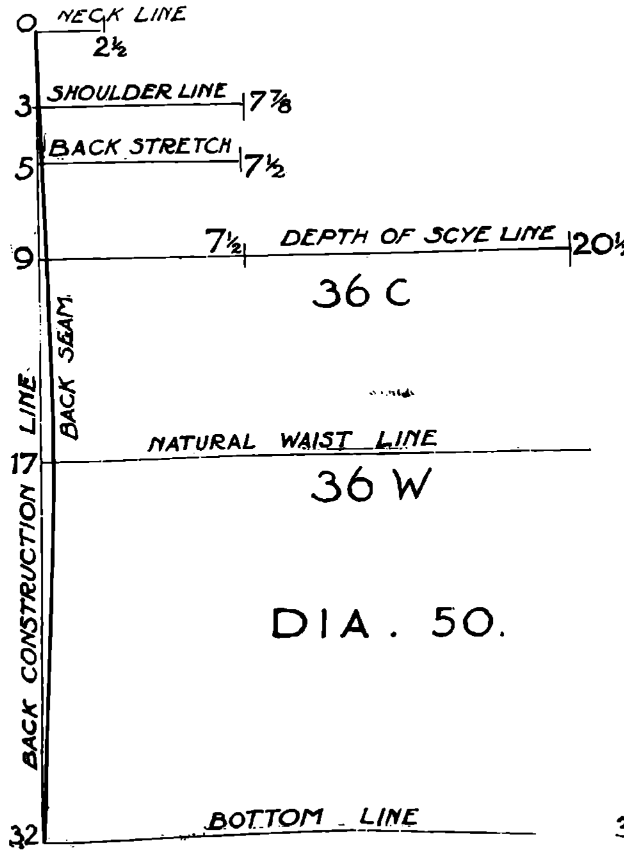
The Instructor replied that what Mortimer had mentioned used to be in vogue; but at the present time the fashion was to define the waist (in varying degrees), and give a certain amount of spring over the hips. Some gentlemen liked their Lounges well defined at waist, with a lot of spring over the hips.

"Those are the 'swanky' class of customer, I presume?" remarked Hodge; and the Instructor agreed.

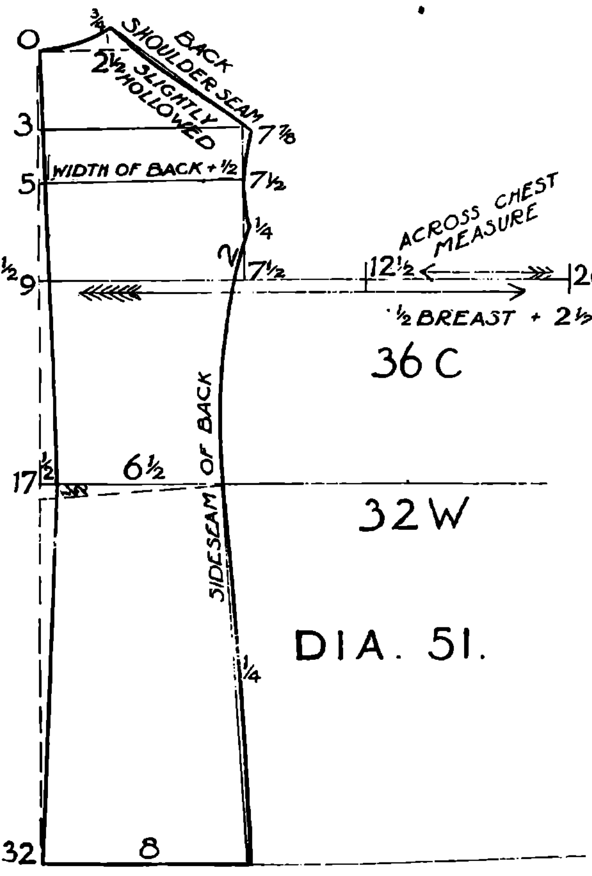
We have now got as far as the shoulder formation stage, having completed the back and marked off on the breast line the front of scye, by measuring back from the point on breast line, 20½ to 12½, 8 inches, the across chest measure as taken on the figure. The line 20½, 20½ (Diagram 52) comes down the centre of figure, and is termed the breast or centre line, beyond which the button-stand must be added.

The Instructor remarked to the class that the drafting of the shoulder should not present any difficulty to them, for they are identical to the vest, only, of course, there is no reduction from the shoulder measures when these are taken over the coat; if they were taken over the vest, then the addition of ½in. would have to be made to the front and over-shoulder measures.

To obtain neckpoint, make a pivot of 12½ at front of scye, and sweep towards X by the front shoulder measure, 12½, minus width of the back neck, 2½ inches.



DIA. 50.

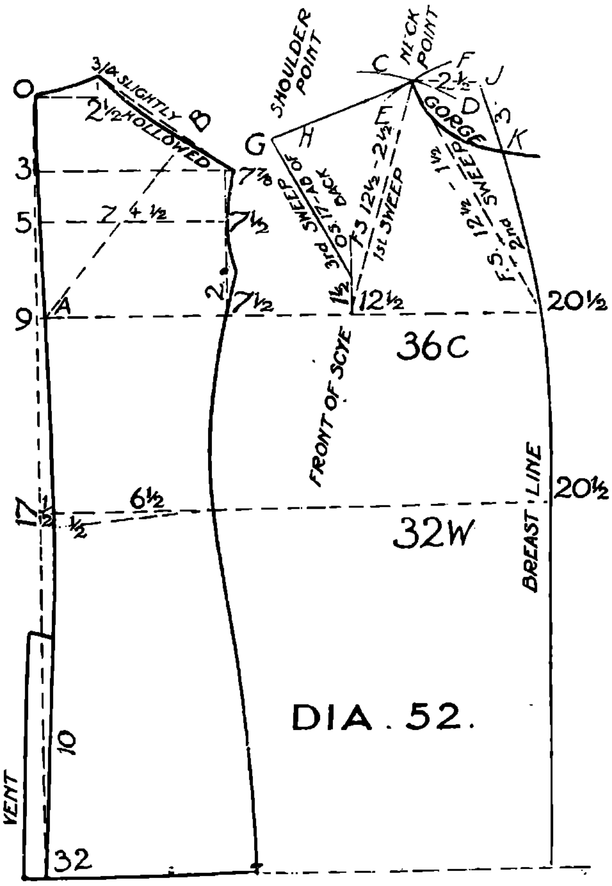


DIA. 51.

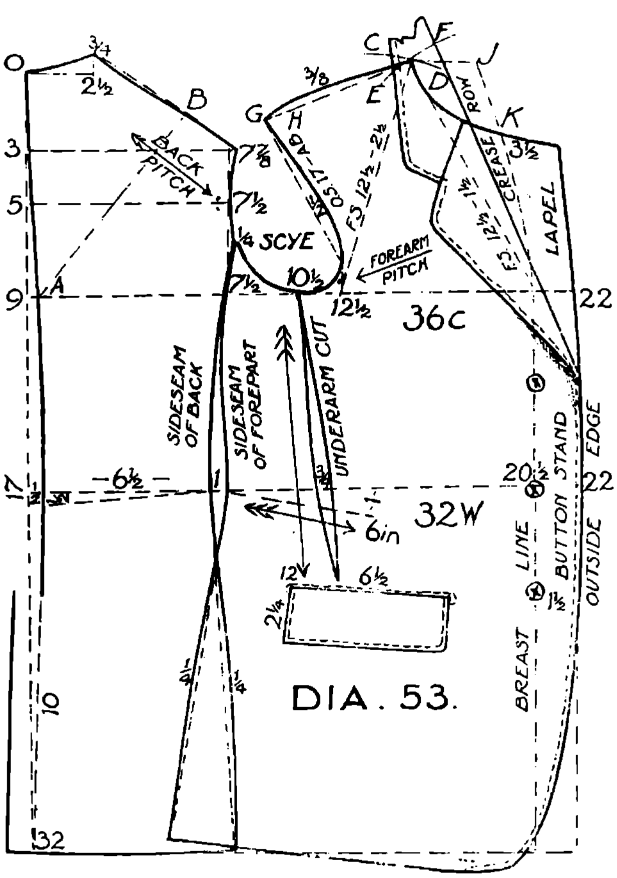
Now, adding 1 inch to this measure, sweep from 20½; and where the two segments, C D and E F, cross each other, as at X, locates the neckpoint.

Poole enquired if 1 inch added to second sweep was a standard quality? To which the Instructor replied that for general purposes this would be found a capital quantity, but for variation of attitude, and also provision for making up the front edges, this quantity was varied as stated while dealing with vests. For instance, if you were to get a customer who had a very prominent chest, you would increase the second sweep, which would give more length of front edge; and if you got a hump-backed figure to clothe you would generally find him flat in the chest, and, consequently, you would reduce the second sweep to shorten the front edge.

Coming to the shoulder-point, the Instructor stated that a line was squared up above 12½, 1½in. in length. As the over-shoulder measure was applied to the draft as taken on the figure, it was necessary to measure from A to B, and place that quantity on 12½, and extend the tape up to 1½, on which point place the thumb and sweep by remainder of measure at G to H. The width of the shoulder is made ⅜in. less than that of the back, and ⅜in. of round added, as shown on Diagram 53.



DIA. 52.



DIA. 53.

To complete scye, connect point 1½ with end of the shoulder, and hollow ½in., and shape scye as shown.

At this point the Instructor stated that for the benefit of those members who were making small diagrams the curves on the small diagram square would be found useful to shape the scye, gorge, etc.; in fact, almost every part can be drawn by it, and he strongly recommended them all to purchase one, and practice making small diagrams, for it proved excellent practice (the price of this is 2s.).

Perhaps the shaping of the scye would prove rather difficult at first, but with a little practice that would be overcome.

From X to J is made ½in. less than one twelfth of the breast; while J to K is made one-twelfth of breast.

Connect J to 20½ for centre line. Shape gorge as shown.

Next turn your attention to the sideseam. One inch is taken out between the back and forepart. The spring over the hips is obtained by measuring in from sideseam 6 inches, and dropping down below waist line 1 inch, then squaring with this line and adding on a ¼in. of round to give the much-coveted rounded appearance below waist to the sideseam.

Measure in from top of sideseam 3 inches at the top and about ½in. more at waist, and take out ¾in. fish under arms. This terminates about 3½ inches below waist line, and is shaped as diagram.

When drawing the sideseam it is best to avoid making it too rounded towards the top, preferring to keep it fairly straight at that part.

The fronts are dropped 1 inch, and a button-stand of 1½in. is added, which is cut away in fronts in accordance with current fashion.

The length and width of lapels is a matter of taste and current style.

The pockets are placed about 12 inches below the level of the scye, and arranged to be about 1 inch nearer sideseam than centre line of fronts. For average sizes the flaps may be made 6½ inches in length and 2¼ inches deep, and the front arranged to run in harmony with the round of the bottom of the front edge.

The back-arm pitch is located at 7½ of the back, which, for average sizes, is fixed at one-ninth of half breast below shoulder-point; while the forearm pitch is located at ¾in. above depth of scye line. Diagram 53 illustrates all these points.

The buttons will stand back 1½in., grading down to 1¼ at the bottom, or even a little less, according to how much the fronts are cut away.

Poole enquired if the distance from J to K was always fixed at one-twelfth of the breast?

The Instructor replied that this was regulated by the amount it was desired to have the fronts to open. For instance, in long rolls J K could be lowered ½in., and in extremely high-buttoning Lounges it could be raised ½in.

Mortimer was evidently making a study of waist suppression, for he enquired if the quantities fixed to be taken out between back and forepart, and at underarm cut were standard quantities?

The Instructor stated that the suppression of the waist could be varied according to the size of the waist in proportion to the breast, and also according to the degree of closeness desired. He said that this question opened up another much-discussed subject, viz., openness and closeness. The chief thing to aim at in coat cutting is to keep the front edge as straight as is permissible, for a rounded front edge was found rather difficult to manipulate, and did not produce such good results as a straighter one, for the round edge required such a lot of drawing in.

The standard of proportion on which this system is based, remarked the Instructor, is one of 4 inches difference between the breast and the waist, as 36 chest, 32 waist. This standard of proportion has been arrived at after consulting a large number of measures and striking an average. Of course, it would be understood that the standard only applied to men in the prime of life, advancing years producing another type. As a man acquired a stomach of Aldermanic proportions which was larger than his breast measure, he came in for special treatment from the hands of the cutter, for he was stated to be disproportionate. We shall, however, continued the Instructor, deal with this subject later on. Suffice it to say that if the waist is found not to exceed the standard of proportion to the extent of five or six inches, the suppression between back and forepart may be reduced ½in., and the fish under the arms omitted. This would keep the front edge fairly straight.

Black enquired why the width of the forepart shoulder was made ⅜in. shorter than that of the back. Why not make both the back and forepart the same?

The Instructor, in replying, stated that if the members were to look at the shoulders of their colleagues they would observe that a decided hollow was located between the neck and shoulder-point, therefore, in order to get the coat to set clean to this hollow, any contraction must be rigidly avoided, and the best way to arrive at a clean shoulder was to stretch the shoulder from about 2 inches from the neckpoint, and also slightly on the back to the forepart, and to slash and wedge the canvas after the shoulders had been shrunk and stretched. The Instructor intimated that more would be said of manipulation later on.

Hodge asked why the bottom of the fronts was dropped 1 inch below the back?

The Instructor replied that that was easily accounted for, as the normal figure required this addition in front to make the jacket appear the same length all the way round when on the figure. An erect figure required a longer length at that part, and a stooping figure a little less. This was a point that would require to be carefully watched when trying-on.

The working up of the fronts always shortened, and it was very detrimental to good style to have the forepart short in the front.

Poole remarked that the Americans seemed to overdo this in their Lounges, to which the Instructor added that many gentlemen in this country were favouring styles resembling those of their American Cousins.

The Instructor intimated that he would like to see the members try and draft out a Lounge to test if they had grasped the system, and they were soon hard at work drafting, the Instructor passing from one to another, giving advice, and assisting in many ways those who were at sea on some points. The shaping of the scye and the run of sideseam proved the greatest trouble; but these the Instructor said needed considerable practice.

LESSON 13.

THE LOUNGE SYSTEM.

The Instructor has often stated that he strongly favours questions, for much light is thrown on the subject by such action It generally pays the student to be a little inquisitive, for the principles of the system have to be thoroughly grasped before ultimate success can be achieved.

Poole, who invariably leads the way with questions, enquired if it would be an advantage to take a measure from the nape of neck to front of chest as a companion to the front shoulder measure.

The Instructor, in reply, stated that such a measure was not really necessary, although some systems he had seen applied the measure. This measure only determined the amount of straightness and crookedness, and this was chiefly governed by the ability of the workhands and the quality of the material. Of course, the attitude was an important factor, but this was best provided for by judgment in making the second sweep, such as adding for erect figures and reducing for stooping figures. This method had been proved to give more satisfactory results than if a direct measure was applied, for very often difficulty arose in taking this measure, especially if the gentleman was wearing a low rolling Lounge or a Reefer. This had been the Instructor's experience in previous years when using a system that had a measure applied of that description.

Thomas asked if, when the back was made narrower at the waist, the sideseam should be carried higher?

In replying to this question the Instructor said that the very fact of the back being made narrower added length to the sideseam. When the back was made to some extent narrower, as for a Patrol Jacket, it became necessary to carry up the sideseam into the back pitch, after the style of a body coat back, in order to get a nice run of sideseam.

Black enquired if the measure was taken from the construction line, or the actual backseam, when fixing the width of back at the waist?

The Instructor replied that it was measured from the actual back-seam, and he offered his apology for not making a note of that fact at the previous meeting.

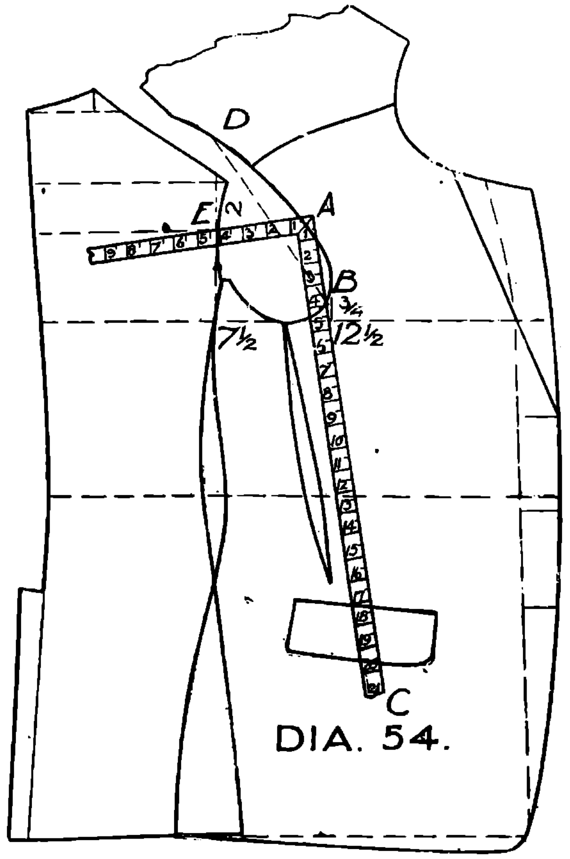
Mortimer stated that he noticed that when the Instructor measured off the width of the back stretch he took the actual back-seam as the starting point, hence it was apparent to him that he would take it at the waist also; and he was right, for he followed the Instructor closely at that point.

Thomas asked if it was not advisable to take the seat measure?

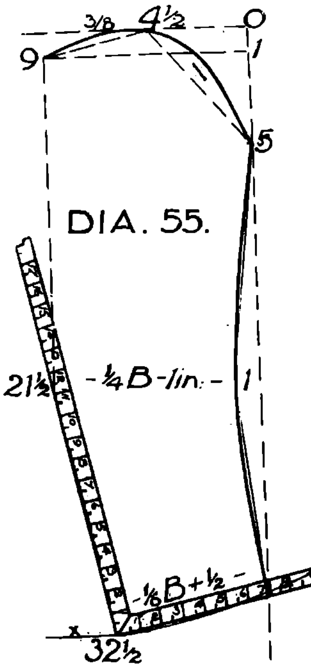
The Instructor stated that the seat measure was not generally applied when cutting coats, as the degree of closeness over the hips varied with the changes of fashion. Present styles for gentlemen favoured a fuller allowance than usual at seat. A good guide was to measure forward from the sideseam on waist line of forepart 6 inches, and go down half the difference between the chest and seat, squaring down by this line, and adding on a little round.

Hodge enquired if 2½ inches was not rather small for the size of back neck?

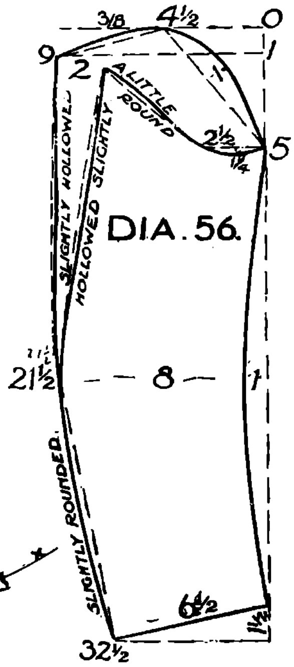
To this question the Instructor replied that one-twelfth of breast minus ½in. had been found to be a reliable standard; but it was by no means a fixed quantity, as it was a matter of convenience more than anything, where the shoulder-seam was placed, and did not materially affect the fit. Of course, style demanded a shoulder-seam, as well as the fitting agency; hence it was placed in such a position that it would be in harmony with the balance of the garment. The principle upon which the back neck and gorge were formed was as follows: The neck is a circular shape resting on the shoulders; the diameter of a circle equals one-third of the circumference, hence, if it were possible to halve the neck, each half would be represented by the back neck and gorge, and the latter equals twice the width of back neck when the coat is buttoned close up to the neck; therefore it has been proved a capital rule to make the width of back neck equal to one-sixth of circumference of neck. This is a rule adhered to when cutting clerical or military garments.



DIA. 54.



DIA. 55.



DIA. 56.

When coats are not intended to button close up, the size of the neck is not of such importance, and as the size of the neck does not vary to such a great extent in harmony with the size of breast, of which a division has proved so reliable, we find that plan of fixing the width of the back is greatly favoured. Of course, when men are found to be thick-necked, and have broad shoulders, then a little added to the width of back neck is an advantage. This must only be done to a slight degree, however.

Wilson asked if there was any recognised length of underarm cut?

This, the Instructor replied, was guided by the waist line, the general rule being to carry it about 3 inches below. Another plan, and perhaps a better one, was to fix the position of the pockets about 12 inches below depth of the scye and terminate the cut 1 inch above the pockets, so that the pocket did not cut into the seam. Of course, many tailors carry the cut below the pocket-mouth, but the former method is to be preferred.

No more questions being forthcoming, the Instructor stated that he would demonstrate the drafting of the sleeve to the Lounge already drafted. In drafting the sleeve, remarked the Instructor, we have to take into consideration the shape and size of the scye, the attitude of the figure, as well as his requirements for use, as regards ease, etc. In some systems the foundation lines of the sleeves, if they may be termed such, are obtained from divisions of the breast. However well this may work it will strike anyone that, for reliability, a system that finds its foundation lines by measuring the size of the scye is more likely to produce good results than the former method. This is the principle upon which this system retains its prestige and popularity, for it has been proved times innumerable that a sleeve cut from measurements taken of the scye is more reliable than by division of the breast or the shoulder measure. Four measures are taken of the scye and applied on the sleeve draft. These comprise the width of scye, the sleeve balance, the width of topsleeve, and the width of undersleeve at top. These will be seen as the drafting proceeds. The back and forepart are laid down in a closed position, as shown on Diagram 54, and a line is squared down from back pitch to depth of scye line, and then a measure is taken from 7½ to 12½, which gives the extreme width of the scye. This is necessary to provide for any variation there may be in the width of back and shoulder. This quantity is applied to sleeve draft, as O to 5 on Diagram 55.

We now come to fixing the balance of the sleeve, and to do this we must first of all locate the sleeve pitches. The hindarm pitch is generally placed about 2 inches, or one-ninth of the half breast below the shoulder-point. This may be varied to taste, making it higher or lower as fancy may commend. This does not materially affect the fit, as any alteration at this point is compensated for in the following operations. The forearm pitch is best fixed at ⅜in. above the level of bottom of scye, as shown on Diagram 54.

Having located the two pitches, take the square and place it on the two pitches, so that the long arm, C, will occupy the position it is desired the sleeve shall hang when finished. This will, of course, be more forward for the stooping figure and those requiring ease, while the erect figure and those desirous of a very clean fit at back of scye, require to be more backward. A capital guide for the normal figure is the middle of flap pocket, as shown on Diagram 54. When the square is placed in this position measure from A to B, and whatever that quantity is mark back from 5 to 1, as shown on Diagram 55, and square off from O and point 1, as shown.

To obtain width of sleevehead, place the back in a closed position at the shoulders, and measure from D to B straight, and mark off this quantity on line 1 to 9. Halve this quantity as at 4½, and connect the latter to 9 and to 5. Add on ⅜in. of round between 9 and 4½, and 1 inch between the latter and 5, which finishes the shape of the sleevehead. Now proceed to apply the length as taken on the figure, allowing for three seams, two on the back and one on the sleevehead; thus, if you measure the width of the back as cut, and deduct from it ¾in., measure down from 9 to 21½ the length to elbow, and mark that position; then continue to wrist or full length, as at 32½. Hollow forearm at elbow 1 inch, and make the width of elbow to taste, a capital guide being 1 inch less than one-fourth of breast.

The width of cuff is also a matter of taste, but a splendid guide is one-sixth of breast plus ½in. to ¾in.

Another method of getting the run of cuff is to make a pivot of point 9, sweeping X X from 32½, and then mark the width of cuff.

To complete topside sleeve, slightly hollow 9 to 21½, and add on a little round from elbow to cuff, as shown on Diagram 56. Now measure from backarm pitch to forearm pitch, as from E to B, and apply that measure by measuring out from 5 towards 7, Diagram 56. Square out from 5 one-third of this measure, and hollow 5 to 2½, ½in.; add on a little round between 7 and 2½. Slightly hollow between 7 and elbow, and undersleeve is complete. Plenty of fulness will be found in this sleevehead.

As it was getting late the Instructor stated that he hoped they would all practice hard during the week, and at the next lesson he hoped to deal with the cutting of the collar, which would complete the plain jacket suit. When a man could cut a Lounge Suit to fit all types of figures met with in daily practice, he could claim to be a cutter of ability. The only way to achieve this distinction was to practice incessantly and study hard, remembering it was difficulties that made men, not facilities.

LESSON 14.

THE LOUNGE SYSTEM IN BRIEF.

Calling the class together, the Instructor presented each member with a copy of the Lounge System in brief, and stated that he considered it would be best for him to repeat the system, and he hoped the members would follow him very closely, and keep the presented sheet of diagrams for reference. The benefit to the learner of having a draft of the garment before him, which was correct in every detail, could not be underestimated, for it served as a study for not only getting the various points, but also for the run of seams and style of fronts, etc.

As they proceeded they would find out that it was the art of infusing style into a garment that characterised the good cutter, just as it was the infusing of form into the cut-out garment that characterised the first-class tailor. Of course, it was a necessity for them to get the system off by heart, yet it was imperative that they should acquire style, hence he would strongly advise them to make a study of the run of seams, fronts, etc., as were so often given in the trade journals, of which the "Tailor and Cutter" reigned supreme. The tailor who did not read the trade journals nowadays was soon left behind at this age of competitive commercialism.

The measures: 36 breast, 32 waist, 9 depth of scye, 17 natural waist, 32 full length, 7 across back, 21½ elbow, 32½ full length of sleeve, 12½ front shoulder, 17 over-shoulder, 8 across chest.

HOW TO DRAFT.

O to 32 full length of back.

O to 3 is one-third depth of scye.

3 to 5 is 2 inches.

O to 9 is depth of scye.

O to 17 is natural waist.

Square off from these points.

Come in ½in. at 17 and draw back-seam.

O to 2½ is made one-twelfth of breast minus ½in.

Go up ¾in. and shape back neck.

Measure off width of back plus ½in. for

On depth of scye line measure out half the breast plus 2½ inches to 20½.

From this point measure back to 12½ the across-chest measure, 8 inches, which fixes the front of scye.

Sweep from 12½ by the front-shoulder measeams to 7½, and curve out to 7⅞, and draw shoulder-seam, slightly hollowing it.
sure, 12½, towards X, less the width of back neck, 2½ inches.

Add 1 inch to this quantity and sweep from point 20½, and where the two segments cross each other, as at X, locates the neck point.

Sweep again from point 12½ for the over-shoulder measure, 17, less A B of the back. This is best done by squaring up above 12½, 1½in., and in sweeping place the thumb on point 1½ when casting the segment.

Make width of shoulder ¼in. less than that of the back.

Connect 1½ to end of shoulder, and hollow ½in., and shape scye as shown.

X to Y is one-twelfth breast less ½in.; while Y to Z is one-twelfth breast, but varies with the style of front desired. It is made 3¼ inches in this case.

The width of the back at the waist is made 6½ inches for the 36 breast, according to the present fashion.

The top of sideseam is fixed at 2 inches above depth of scye line.

Drop below point 17, ½in. to get spring of sideseam, adding on a little round.

Take out 1 inch between back and forepart at waist, and measure in 6 inches; drop 1 inch to get run of sideseam, adding on a little round as shown.

For underarm cut measure in 3 inches at the top and 3½ inches at waist, and take out ¾in., dropping below waist line about 3 inches.

Now measure up waist plus 2½ inches to 20½, and then connect Y, Z, 20½, 20½ for breast line.

Add on 1½in. for button-stand; drop fronts 1 inch and complete as illustrated.

The position of the outside breast pocket is clearly shown, and is made about 5 or 5½ inches long, and the welt 1 inch wide.

The flap pockets are placed 12 inches below scye, and the flaps are made 6½ inches long and 2¼ inches wide.

This jacket is made to button two, and portrays a very popular style.

THE SLEEVE.

O to 5 is the width of scye as from 7½ to 12½.

5 to 1 represents the balance of the sleeve, and is obtained by placing the square on the two sleeve pitches with the long arm in the position you desire the sleeve to hang when completed. Measure from end of square to forearm pitch, and apply this quantity from 5 to 1 and square across. Place the back and forepart in a closed position, and then measure from back pitch straight across to forearm pitch, and apply this quantity on sleeve draft from 1 to 9; 4½ is half 1, 9.

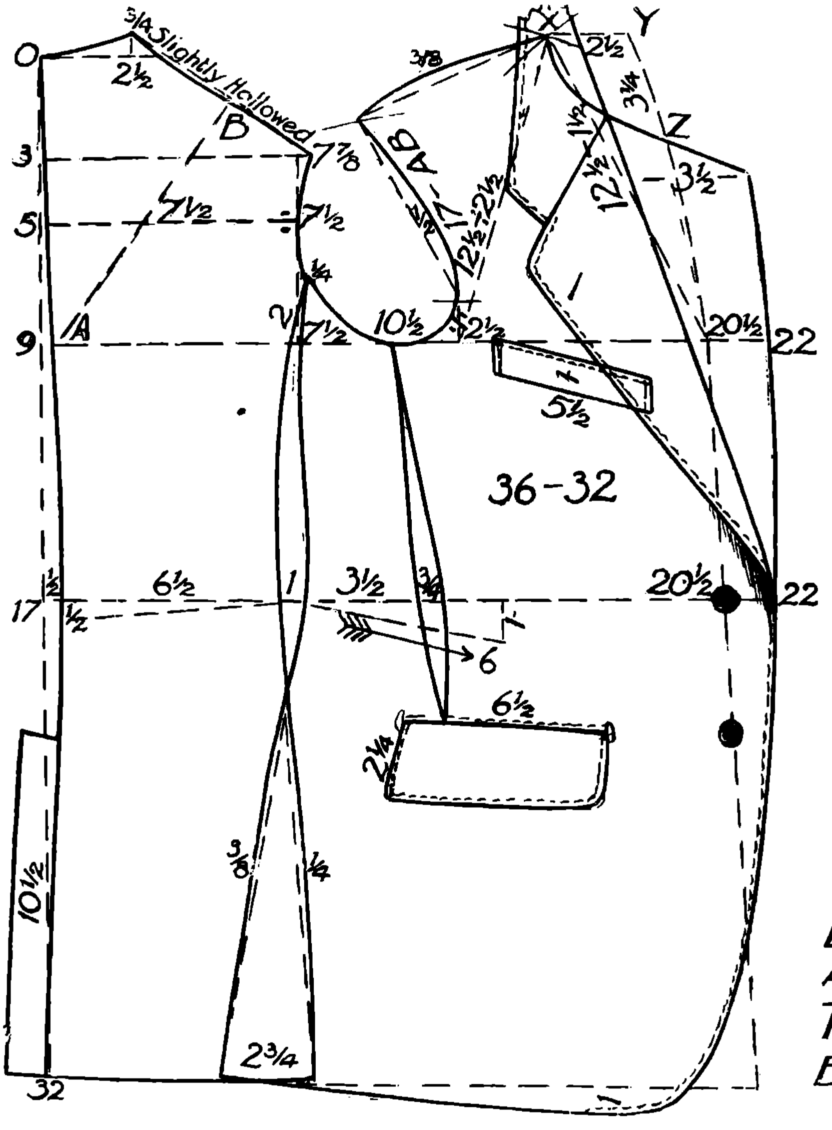
Connect 9 to 4½ and add on ⅜in. of round, and 4½ to 5, and add on 1 inch of round.

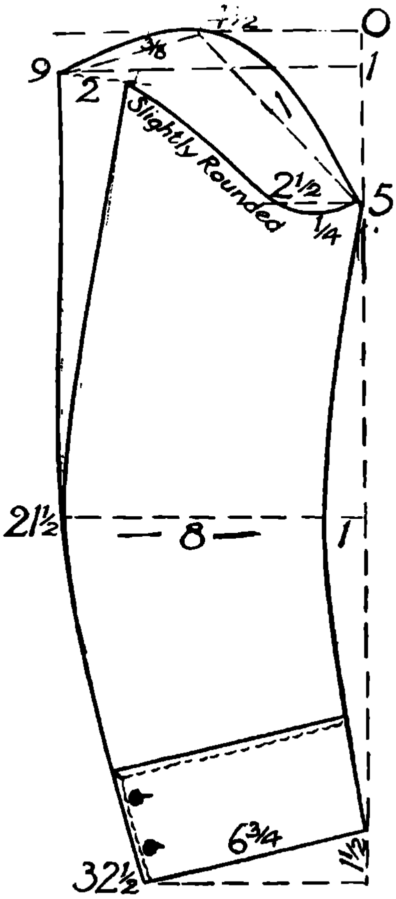
Measure off length to elbow and cuff, allowing for the three seams.

Hollow forearm 1 inch.

To get run of cuff, place arm of square on 21½, 32½, and rule line 6¾.

Make width of elbow about 1 inch less than one-fourth of breast, and the cuff about one sixth of breast plus ¾in.





LOUNGE SYSTEM
AS TAUGHT IN THE
TAILOR & CUTTER
ELEMENTARY CLASS.

For the undersleeve you measure the distance between the two pitches around the underpart of the scye, and apply that measure from 5 to 7.

To obtain top of hindarm make a pivot of elbow and sweep in from 9 to 7; connect to elbow and slightly hollow seam, after the manner of the topside sleeve. The sleeve is slightly rounded from the elbow to cuff.

Square in 2½ inches from 5, and shape top of undersleeve by hollowing it ¼in. between 2½ and 5, and then adding on a little round between 2½ and 7. The cuff is generally stitched up about 3½ inches and finished with two holes and buttons.

The Instructor here remarked that this completes the Lounge System with the exception of the collar. Proceeding to explain the collar system he said there was no doubt but what the collar was the crowning point of the coat. If the coat was a success everywhere but the collar, the garment was a failure.

Of course, in collar making the tailor played a great and important part, and without his skill the efforts of the cutter were of no avail. However good and reliable a system may be, a great deal depended on the shaping which had to be done by the tailor. The cause of so many "kill" collars we note in our daily travels can be attributed to the use of "blocks". So many cutters prefer to leave the cutting of the collars to the work-hands, hence in a great many instances they are not cut in harmony with the gorge

The Instructor stated that he believed that now that people were getting so particular, cutters were resorting to the wise practice of cutting the collars, and now, when a tailor changes his shop, the "blue patterns of collars" do not count among his "gods." To be successful in cutting collars it is necessary to thoroughly grasp the principles of the system, and also the variations to be made for various forms of attitude and style of fronts, as well as the class of trade involved. It will be feasible that the longer the turn the more length of outer edge will be required, and vice versa; also the wider the fall the more spring is required. The accompanying system will be found to work well for all requirements.

THE COLLAR SYSTEM.

A is ¼in. above top button-hole.

B is ¼in. less than depth of stand, or 1 inch from hollow of gorge.

Rule line from A through B to C.

C to D is made the difference between the stand, 1½in., and the fall, 2 inches, viz., ½in.

D to E is the stand, 1½in.; and D to F the fall, 2 inches.

From end of shoulder, that is, the neck-point to E, is made the width of back neck plus ¼in. for a seam.

Point G is dropped ¼in. below the step, which is invariably fixed at 1½in.

Connect G to hollow of gorge, and then to E.

G to H to taste, generally about 1½in. or 1¾in.

Connect H to F.

F is sprung out a little from the straight line, E J, to provide spring.

Line D B A forms the crease row.

Mortimer enquired if much manipulation was required in this style of collar, as the collars his foreman cut took a lot of manipulating to get to set properly.

In reply, the Instructor stated that only a fair amount of manipulation was desired to make this collar fit accurately, as it was cut in harmony with the figure's attitude. A seam should be put in centre of under-collar, and the canvas cut well on the bias. The stand and fall should be well padded by hand.

Poole stated he believed in inserting a drawing-in thread in the crease row, with which the Instructor agreed.

Wilson, who looked very despondent, stated that he had been "encored" with a coat which his governor stated had a short collar. He told the Instructor that he had only recently been promoted to "sleeve jobs", and "encores" made him feel miserable. He asked the Instructor what was the best way to measure the length of a collar to guard against getting "encores" of short collars.

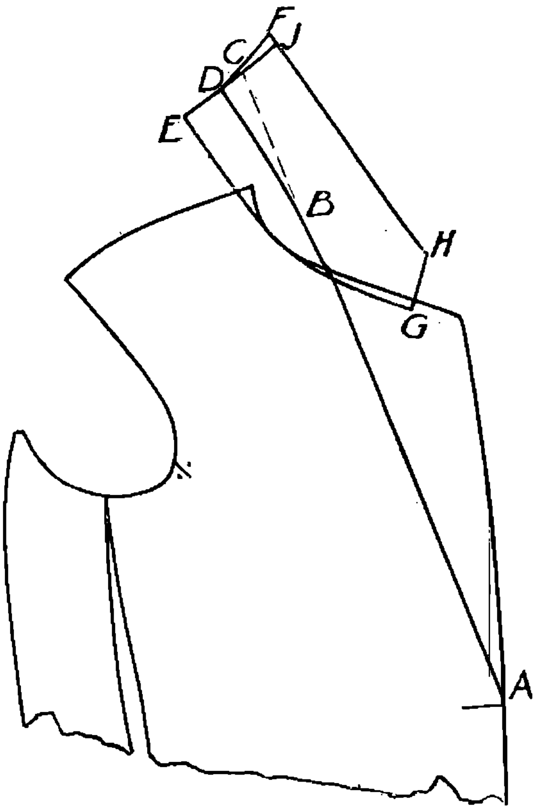
The Instructor, in replying, sympathised with Wilson in his misfortunes, but stated that there was much to be learned from "encores", however distasteful they may be, for, as the author of this system had often stated, it was difficulties that made cutters, not facilities; a fact which the Instructor had witnessed several times. The proper way to put a collar on is to make it the least bit tight across the back neck, slightly fulled on in the hollow of the gorge, ¼in. being allowed for that purpose, and then from breast to top kept slightly tight. If Wilson followed this principle in measuring up his collars he would find it answer satisfactorily.

Hodge stated that he thought the collar the Instructor had drafted had not sufficient round on the sewing-on edge, as the collars he was putting on every day were cut with much more round on.

The Instructor replied that it was generally considered wise to cut the collars as straight as was permissible, for the more round there was on the sewing-on edge of a collar the greater was the danger of it forming a drag in hollow of gorge, which was a very common defect seen in coats. Of course, if the coats were cut very crooked, as the coats that Hodge was making, then the collar would have more round on the sewing-on edge.

Hodge remarked that the coats were very crooked cut, and his foreman had the fronts well worked up..

The Instructor said that Hodge's statement proved his own case, and added that unless harmony existed between the gorge and collar, success could not be expected, for it was impossible to expect a collar to fit properly on a straight cut coat if the collar was cut very crooked (that is, with a lot of round on sewing-on edge), and vice versa. This defect caused loose material to form under the collar in the gorge, and caused tailors no end of worry. It was known among journeymen tailors as the "hooky collar".



LESSON 15.

CUTTING FROM THE MATERIAL.

Before commencing to lay your pattern on the material (said the Instructor), there are two very important things which should become habitual to you to do; and these are, first, to refer to your order-book and note if the style of garment you have cut the pattern for is exactly as your customer ordered, and also is it correct in size everywhere. This process only occupies a few minutes, and is time well spent, for the success of a cutter is calculated by the small quantity of alterations; hence, if you make it a habit to check your measures on your drafts, and compare the latter with your order-book, you will find it more than repay you.

The second rule is always to look at the material to see if it has a "face" on it, and if it has, see that you lay your pattern on all one way, for you must not have one piece running one way, and another the opposite way, or you will make "pork".

When you are cutting from single-width faced material you must be most careful to have each lay running the right way.

Now there are several ways of arranging the pattern in order to take it from the material.

This is known as the "lay". Of course, you will readily understand that it is possible to take a Lounge from a shorter length of unfaced material than if it had a face.

To illustrate this point the Instructor prepared two lays. The one arranged for the faced material he always tried to get the facings complete to run the right way of the "Charlie", for it gave a much better finish to the coat. When the material is plain or unfaced, the pattern can be reversed in such a way as will save the length of cloth used.

A comparison with the accompanying lays shows that 3 inches have been saved by the material being unfaced.

In arranging the lay it is necessary to take into consideration what inlays should be left.

Dealing first with the lay for faced material, lay down the forepart with the front edge close up to the selvedge, unless you desire a small try-on inlay to be left down the fronts. This is a very valuable inlay when a try-on can be obtained. An inlay should be left along the bottom of about 1 inch. If it is desired to seam the lining along the bottom, then ½in. must be added to the length of the Lounge when cutting.

"This seaming along the bottom is what is termed 'bagging', I suppose?" remarked Simpson.

The Instructor said that it was, and was used in ready-mades and the cheapest class of trade.

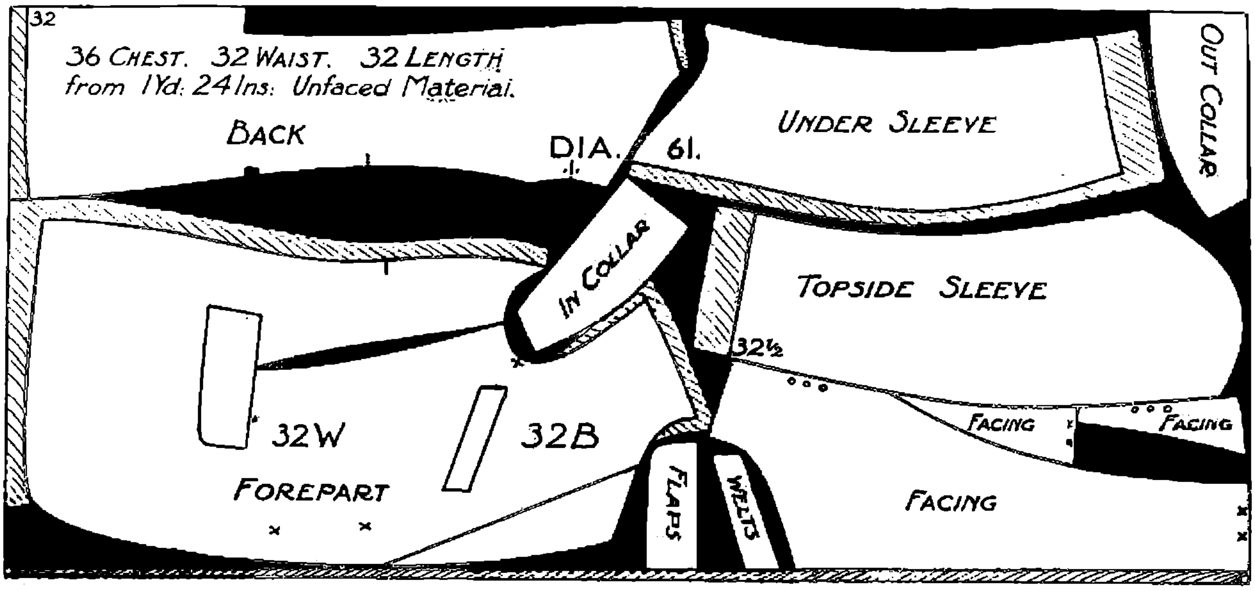
An inlay about 1 inch wide should be left down the sideseam, while one should be left across shoulder, and also in the gorge. It is advisable to leave one at the scye end, which enables you to crooken the shoulder if desired. The undersleeve can be placed beside the forepart. An inlay is left down the hindarm, and about 2 inches is left to form a facing to the cuffs. The back is next laid down as illustrated.

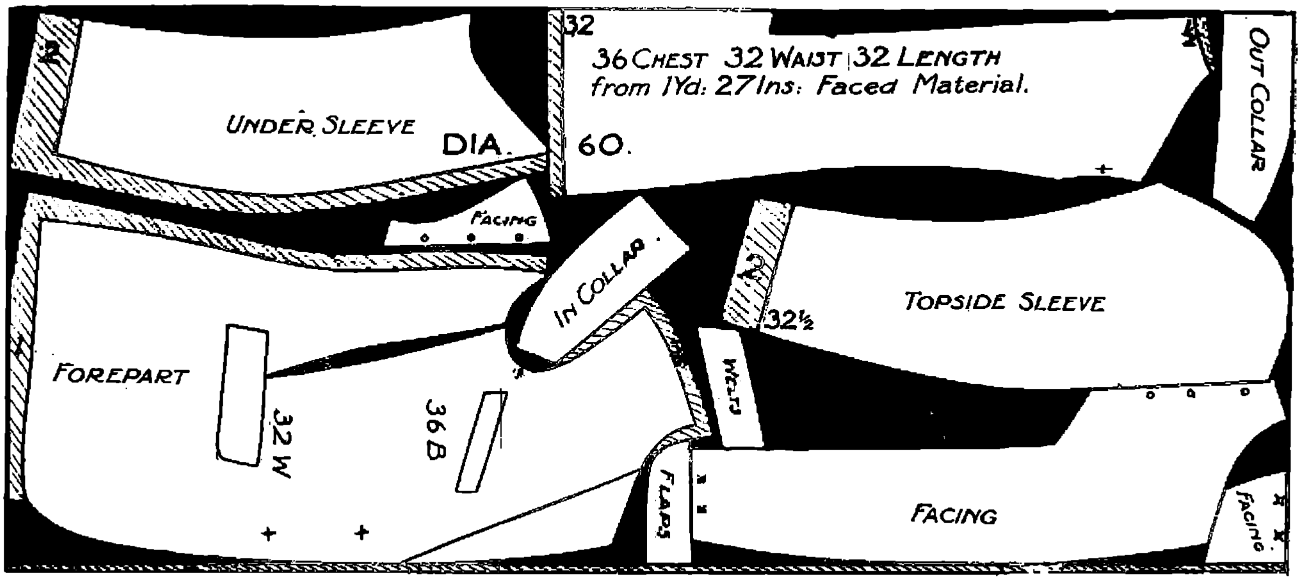
Don't forget to leave the inlay along the bottom, and also the inlay at the back neck.

The outside collar is next placed at top of the back, after which the topside sleeve can be laid on very conveniently, as shown.

The inside collar will come out between the scye and the back, and must be well on the bias, in order that it will lend itself well to manipulation in the making of the collar.

The two flaps come out between the hollow of the gorge and the edge, while the facing is





taken out directly above, and will only require piecing a little at the bottom for the length. If desired, you can readily piece out the facing to go right across the shoulders, for these pieces will come out between the forepart and undersleeve.

The outside breast pocket welt and pocket facing can be obtained directly above the shoulder, and will be easily got out 6 inches in length.

If a ticket flap is required there is ample material left to provide for it, and also for pocket jeattings.

Measuring the material, the Instructor found he had used 1yd. 27in., and stated that he would alter the lay suitable for unfaced material. In this lay (he continued) the undersleeves and facings were reversed, and on measuring the quantity of material used it was found to be 1yd. 24in., thus making a saving of 3 inches.

The Instructor stated that perhaps closer lays could be arranged for, yet, for practical purposes, these two would be found useful. Before cutting out another habit should be formed, and that is to see if all the parts are complete. Is the outside collar marked? the flaps provided for? facings, complete, etc.? Be sure to mark the length of sleeves, back, position of pockets, buttons, etc. When cutting, see that your shears are sharp, which prevents the underlay from moving, and, therefore, a clean cut results.

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The Instructor replied that, personally, he favoured melton under-collars, but there were firms and customers who would not have them, hence it was always best to arrange for the under-collar of the material in the lay.

The Instructor intimated that he would have to leave the trimming of the garment over for the next lesson, when he could also deal with the making up, for a great deal depended on the making for success.

LESSON 16.

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Poole asked if it was necessary for a cutter to take the trouble of learning how to trim, for in almost every business of any note a trimmer was employed.

The Instructor stated that it was essential for success that a cutter should be fully conversant with the trimming of all kinds of garments, for if he was successful in getting a berth where a trimmer was kept, it was generally the rule for the cutter to have to supervise the trimmer, and be responsible for the trimmings used. A large number of cutters have their own trimming to do, hence it was imperative that all should learn how to trim with ease and economy. By trimming is meant the cutting off of the various linings, canvas, etc., and arranging of facings, flaps, etc., and also the inclusion of pockets, buttons, sewings, etc. In the large firms the trimmer was the cutter's right-hand man, and it was the "midshipman's" rung to the "command" of the ship. A great many firms take on young men as trimmers from the board—the "lower deck"—and then, as vacancies occur, promote them to be trousers cutters, and, eventually, to be coat cutters, and, finally, many reach the "command", gaining chief positions.

Of course, it should be easier for the practical tailor to acquire the art of trimming economically rather than the non-practical man; but it is often found to be otherwise, because the shop-assistant has been so much better drilled in keeping down the expenses, and, therefore, a better economiser. With a little practice the trimming should present no difficulty to anyone. The first thing to do is to make yourself fully conversant with the various parts of the garment, and the inlays, etc. Many pounds are wasted in shops through not having a system in trimming. Just think what all the needless inches of material used will amount to in 12 months! Therefore everyone should learn to utilise economy in trimming, yet at the same time, not to be unscrupulously mean; for if the workhand is unduly pinched for cloth or trimmings, the result is not satisfactory.

Simpson remarked that it was evident the Instructor did not believe in "crib". A remark which caused much laughter, in which the Instructor joined heartily.

Commenting upon his journeyman days, the Instructor stated that he had seen great waste through careless trimming. In some instances it was due to the men who were employed not being practically trained for the job. Many times had he seen the "boot" raised by selling "crib," which, in almost every case went to swell the exchequer of John Barleycorn.

Unfolding a parcel, the Instructor laid out the Lounge which he had cut out at the previous meeting, and commenced to sort out the sleeves, flaps, collars, welts and facings. The latter he laid on the foreparts, after the style shown on Diagram 62. The dotted lines down the centre of forepart show where the facing should come to give a good appearance. Dotted lines have been made around scye, shoulders and front, to show that the facing should be cut larger than outside, in order that the tailor may have scope to work in. The dotted lines down sideseam and along the bottom illustrate how the lining should be cut.

The Instructor stated that two seams must be allowed at the part where it is seamed to facing, as shown by dotted line down centre of forepart. The underarm cut may either be cut out of the body lining, or else a pleat arranged at that part, both methods being in vogue.

Wilson asked the Instructor which method he preferred, and the Instructor replied that he favoured leaving a pleat, for if the coat was to be altered the surplus lining often came in useful; and, besides, it provided ease. But, of course, he added, it could be said that the cut was a cleaner finish.

Diagram 63 illustrates the cutting of the back lining. Sufficient is left down centre of back to form a pleat, while a little is left along the top and shoulder, and at scye.

The Instructor pointed out how much preferable it was to cut the linings from the stock length in preference to cutting given lengths off, for the body linings could be arranged to better advantage as regards economy. If a given length of lining had to be cut off, then a little longer than the back would only be necessary, unless the forepart facing did not reach the scye, in which case the lining had to go right up to the shoulder seam, and would need a little longer length.

The cutting of the canvas was the next item. The majority of tailors simply cut off a length equal to the length of the coat. Now this plan, is all very well where good profits can be made, or where the trousers makers are engaged in the same room, for the bits can be used up for staying the top of the trousers.

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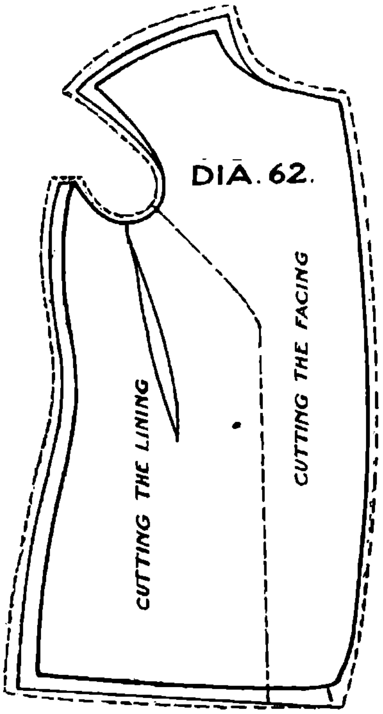
Diagram 64 illustrates the arrangement of the canvas for a fashionable length Lounge Coat taken from 28 inches of canvas. The canvas is arranged on the straight down the fronts, while the collar canvas is well on the bias, which allows of the shaping being easily accomplished.

"Haven't you got both collars for the same side?" asked Thomas; which caused more fun, for immediately he had put the question he realised that, there being no right and wrong side to the canvas, it could be easily turned over, and so get a right and left half, even though both cut the same. But this enabled the Instructor to point out that both collars were at the same angle, A to B being practically on a straight thread of the woof or close thread of the canvas, which ensured both collar-ends making up the same, a thing which could not be done when the collar canvas was cut whole, hence the advisability of putting in a join at the centre of the canvas at the back.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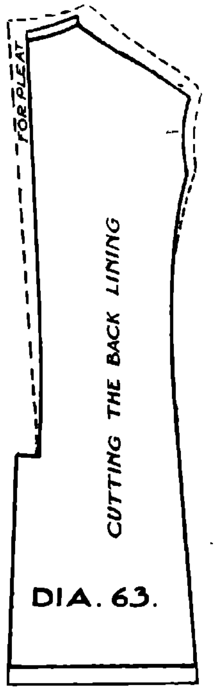
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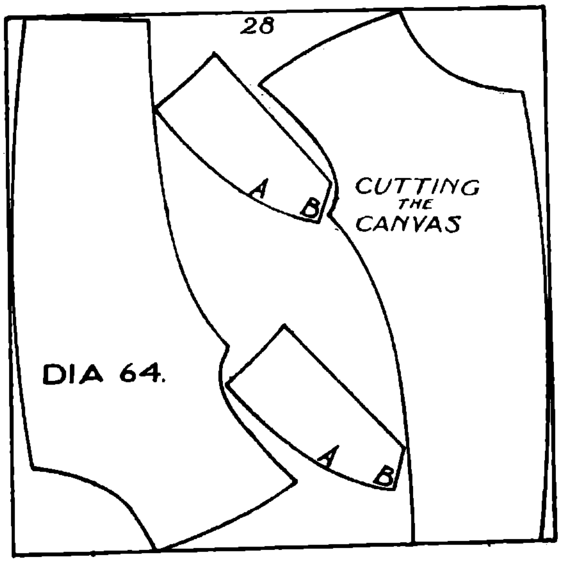
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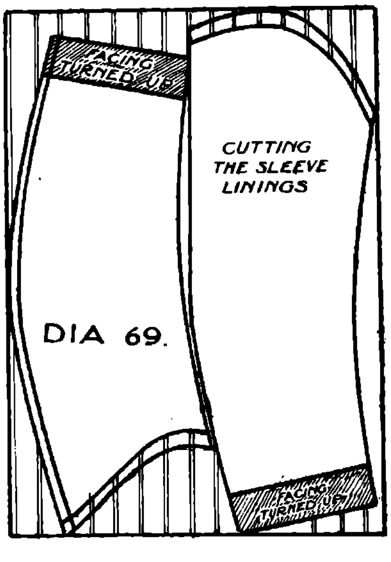
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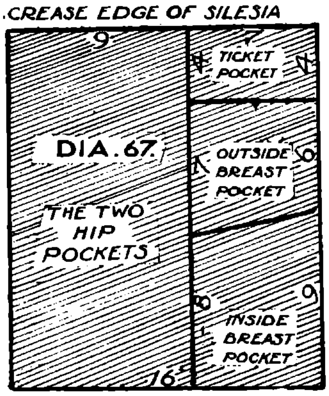
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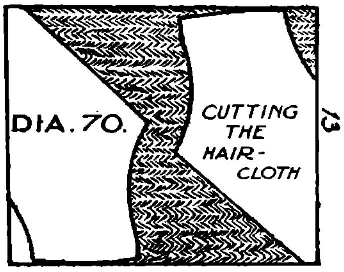
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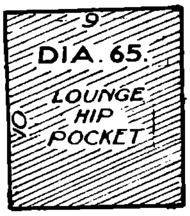
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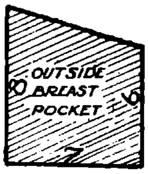
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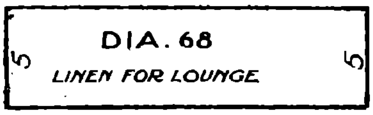
DIA. 68

Thomas asked the Instructor's opinion of having a special canvas cut on the bias for collars, as was the custom with some good-class firms.

The Instructor replied that it was a very good plan, but was hardly the most economical, unless the pieces were used up for other purposes. If the interlining of the fronts was one of the new makes of woven haircloth, then it was almost a necessity to use a piece of collar canvas, as the padding and working up can be done very much better with that.

Canvases are made in various qualities, a fact which must not be overlooked by the trimmer, for fine materials such as vicunas, llamas, worsteds, etc., require fine French canvas, while heavy tweeds require heavy flax canvas. That fact applies also to the other trimmings, as regards quality. In the wholesale trade the instructor stated that he had seen block patterns of pockets used in order that strict economy could be used in respect to silesia in cutting the pockets. The size of the hip pockets should be about 9 inches by 10 inches. Of course, it would require two pieces of this size for each pocket. The pocket must be made a little wider than the actual pocket-mouth, and the 10 inches depth allows for it coming over the top stitching when the pocket is baisted up.

Diagram 66 illustrates the outside breast pocket.

Diagram 67 shows a good lay for a set of pockets for a jacket from 16 inches of silesia, and is a very economical way of cutting taken out directly above, and will only require piecing a little at the bottom for the length. If desired, you can readily piece out the facing to go right across the shoulders, for these pieces will come out between the forepart and undersleeve.

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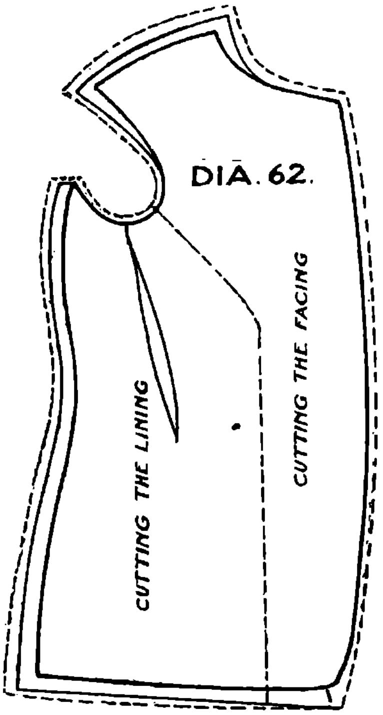
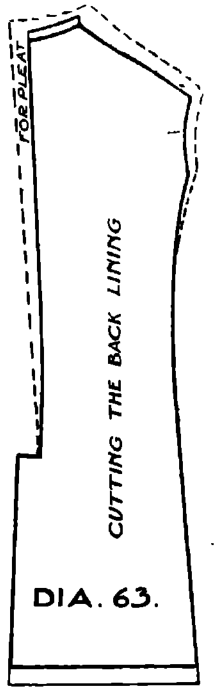
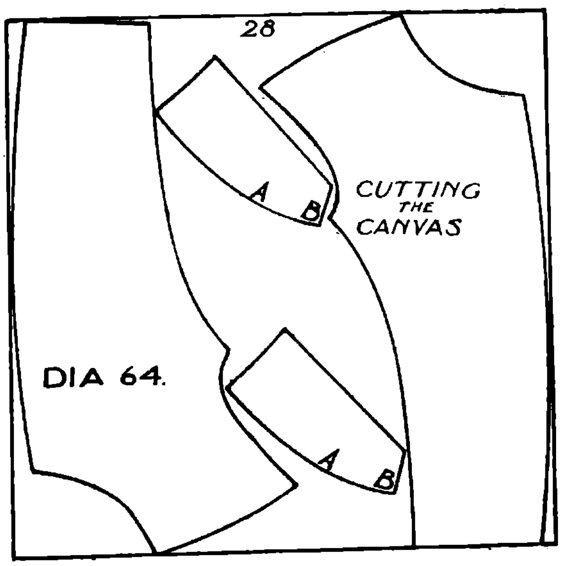
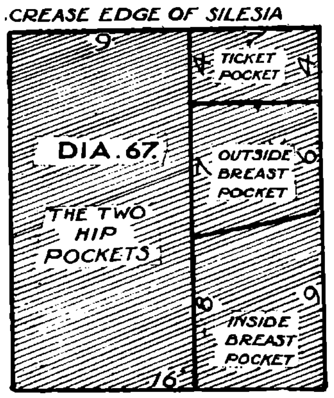
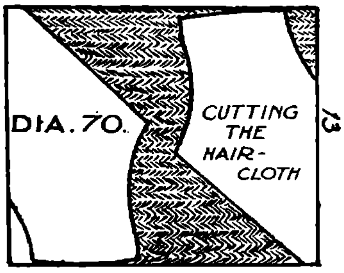
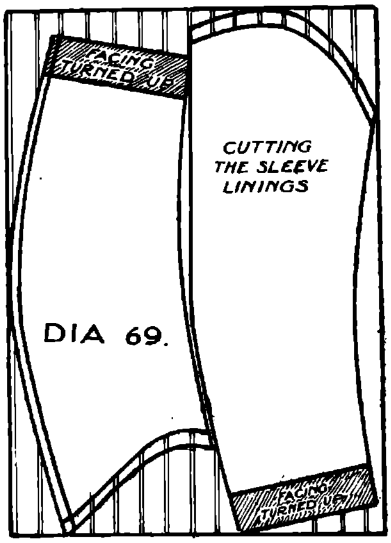


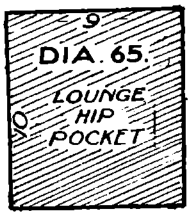


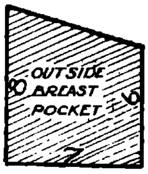












DIA. 66.

Thomas asked the Instructor's opinion of having a special canvas cut on the bias for collars, as was the custom with some good-class firms.

The Instructor replied that it was a very good plan, but was hardly the most economical, unless the pieces were used up for other purposes. If the interlining of the fronts was one of the new makes of woven haircloth, then it was almost a necessity to use a piece of collar canvas, as the padding and working up can be done very much better with that.

Canvases are made in various qualities, a fact which must not be overlooked by the trimmer, for fine materials such as vicunas, llamas, worsteds, etc., require fine French canvas, while heavy tweeds require heavy flax canvas. That fact applies also to the other trimmings, as regards quality. In the wholesale trade the instructor stated that he had seen block patterns of pockets used in order that strict economy could be used in respect to silesia in cutting the pockets. The size of the hip pockets should be about 9 inches by 10 inches. Of course, it would require two pieces of this size for each pocket. The pocket must be made a little wider than the actual pocket-mouth, and the 10 inches depth allows for it coming over the top stitching when the pocket is baisted up.

Diagram 66 illustrates the outside breast pocket.

Diagram 67 shows a good lay for a set of pockets for a jacket from 16 inches of silesia, and is a very economical way of cutting the pockets. About 5 inches of linen will be found a useful quantity for which to stay the pockets, etc.; this is shown on Diagram 68.

Diagram 69 shows how to cut the sleeve linings. The lay shown is taken from ¾yd. of striped silesia. The cuff facing is turned up, and the lining brought to the chalk-mark. About ¾in. is left on the top to allow for felling the sleevehead, and also for a little ease in length.

Diagram 70 illustrates how to cut the hair-cloth from 13 inches of material. It is cut to come behind the crease-row and up to shoulder-seam, and down to bottom of lapel. Care must be taken to take it from the material so that it will curl inwards, as shown on Diagram 70.

To complete the trimmings, add a coat hanger, two skeins of silk, one fine for felling, and the other a fairly strong one for tacking pockets and sewing seams, etc. There should also be enclosed a small skein of linen thread for sewing on buttons, etc., together with a little wadding. The quantity of the latter will vary according to the class of trade, for some trades insert more wadding than others, but generally all agree to having a ply put around the back scye.

Mortimer stated that in the West End very little wadding was used; and Simpson remarked that in certain parts of the Provinces a coat was not considered finished off if it had not a lot of wadding quilted in.

The Instructor added that he knew certain shops in the North that had designs of their own for quilting of the wadding. These designs having been used for years by the machinists, had become known among other trades, and when a coat came in for repairs it was recognised as Messrs' M.'s or P.'s by the wadding stitching.

Hodge drew the Instructor's attention to the omission of a knot of staytape for the edges, knowing that he preferred the edges stitched with staytape to linen.

The Instructor stated that he had overlooked that item, and added that in the majority of shops the staytape was purchased in reels, which were generally hung up above the workers to save wasting.

Thomas asked the Instructor if he considered putting the canvas in on the straight through the shoulders gave the tailor the facility to work up a shapely shoulder, for he personally liked to put the canvas in on the bias in the shoulders and on the straight down the fronts, for when he was working in one of the best trades, that method was introduced, and the results were very satisfactory.

The Instructor said he agreed with Thomas, but the reason he had shown the canvas taken on the straight was in general harmony with the majority of tailors' methods. When the canvas is inserted on the bias in the shoulders it lent itself better to manipulation, and that nice concave form so much desired was more easily forthcoming than if the canvas was on the straight.

Having completed the trimming of the Lounge, the Instructor intimated that he would deal with the making at the next meeting, when all the pros and cons of manipulation and form infusion would be dealt with, and the close alliance of cutter and tailor demonstrated, in order that success may be secured, which was necessary in order that our trade should hold the esteemed position it does in the world, for British tailoring is renowned for its excellence.

LESSON 17.

A PRACTICAL DEMONSTRATION.

Treating of the great strides made in tailoring during the last twenty years, the Instructor pointed out that at no time more than the present was a perfect understanding necessary between the tailor and cutter, for the public demanded more accuracy in respect to fit and workmanship.

Relating an incident which happened when he visited a well-known Foremen Tailors' Society, the Instructor stated that the special lecturer on that occasion was asked what was meant by "a good fit"?

The chairman humorously replied: "When the customer settled the bill promptly and gave another order." (Laughter.)

Now the lecturer on that occasion was a shrewd man of considerable experience, and stated in his opinion "a good fitting garment was one that not only followed the natural form of the wearer in harmony with the trend of fashion, but was comfortable in wear, and also one that gave its owner an improved appearance."

It is not many years since garments were practically devoid of form, remarked the Instructor; whereas now the infusion of form into garments is considered the art of the tailor. It is this form infusion that has given British tailoring the premier position for excellence in the world; and it is in order that that proud position may be retained that this demonstration had been arranged. The value of being fully conversant with the practical side of the trade cannot be over-estimated, and everyone should strive to acquire a knowledge of the making of garments, for it will more than repay the aspirant for cutting honours. No matter what price was paid for a suit, the purchaser expected it to fit. Of course, individual taste varied in respect to what constitutes a fit, and the cutter has to fit the mind of the customer more than his figure. This often proved a difficult task, and called for a great amount of tact and patience on the part of the cutter, to which must be added a keen sense of observation.

What made the task of the cutter such a difficult one was due to the varying forms of the customers he was called upon to clothe. There was the erect figure, the stooping figure with a hump on his back, the long-necked figure, the square-shouldered man, the figure with prominent blades and hollow waist, the pigeon-chested figure, the figure down on one side, and the one with prominent shoulder-bones, and still other forms might be quoted.

This variety of figures is what a cutter meets every day in practice, and unless the workhands can co-operate in the making, alterations may ensue; and it is the alterations you must strive to avoid.

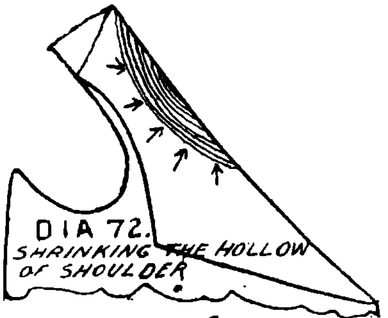
As you proceed with your studies you will be able to cut your garments not only in harmony with the figure's size and attitude, but also, to a great degree, in harmony with the workhand's ability in infusing shape or form. At the same time, the quality of the material must be taken into consideration, as well as the purpose the garment is intended for; thus you will see that the cutter must be very observant.

As already mentioned, the fit of a garment is governed to a great extent by the prevailing fashion. At the present time the shoulders are desired to fit cleanly and have a natural shape, or concave form, as it may be termed. The collar must fit snug, and show a fair proportion of linen collar. The advent of the double collar has made the fitting of the coat collar a little more difficult; but this applies more to the vest. The fronts of the coat must hang perfectly straight from the breast, not hang away to the sides or overlap, and, above all, not curl outwards. The waist at the back is required to be slightly defined, while a clean-fitting back scye must be produced. A fair amount of spring is considered to be smart over the hips. The length of the coat and the style of fronts are governed by fashion's edict. The sleeves must hang in harmony with the natural hang of the arms, and must be devoid of any crease at top of forearm, or to any excess of material at the top of backarm. The length of sleeves is to a great extent a matter of personal taste, but should at least reach to the wrist bone.

The Instructor produced a jacket which had been baisted up without any manipulation, such as shrinking or stretching, having been done, and seeing it was cut for a figure almost identical with Poole's, the latter was asked to put it on.

The Instructor pinned the fronts together, and then produced another baist-up, which had been properly manipulated, and that one being of a size to fit Mortimer (see Dia. 71), the latter was asked to try it on.

After the Instructor had pinned the fronts of this coat, the same as for Poole, he asked the members to make a close examination of the two coats.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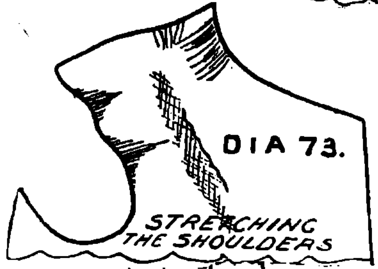
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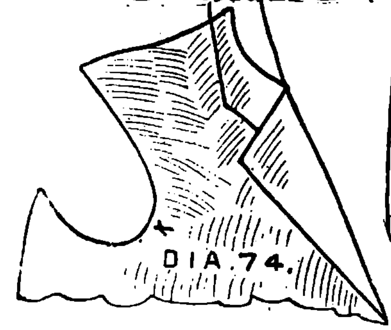
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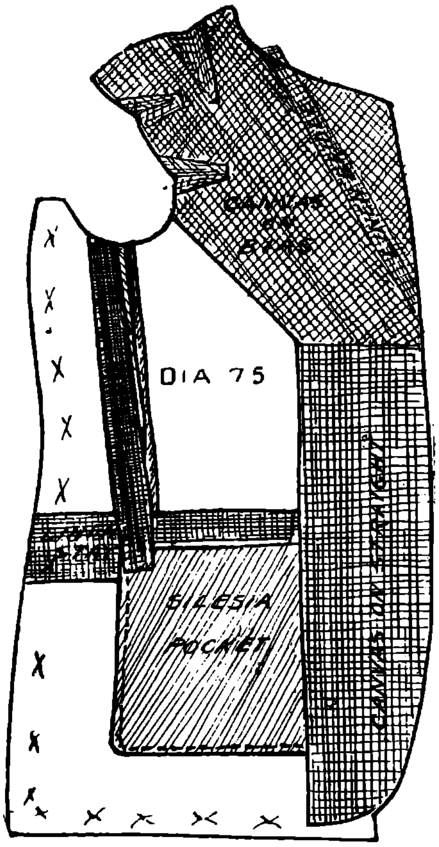

DIA 75

It was unanimously declared that a great difference existed. The Instructor remarked that a similar difference existed in the completed garments.

Removing the baisted-up coats, the Instructor requested Messrs. Poole and Mortimer to put on finished garments similarly treated, one in which no attempt had been made to infuse form, and the other with beautifully made and worked up shoulders and fronts.

This practical demonstration elicited warm applause; but the writer considers it wise to omit the remarks made by several members on the contrast between the two coats, as they indulged in a little shop talk that was more forcible than polite.

The Instructor stated that there was no doubt that good fitting clothes were a great asset in the foundation of good social positions.

Having seen the marked difference between the two coats, continued the Instructor, let us consider what manipulation is necessary to infuse that form so much coveted. It is obvious that special treatment must be given to the shoulders in order that they will fit clean in the hollow. As was explained in the lecture on trouser making, a little moisture and a hot iron can do a lot, therefore the plan followed is to take the forepart shoulders and shrink them in the centre, and slightly stretch towards neckpoint, and also at scye end, as shown on Diagram 73. The shrinking of the shoulders is illustrated on Diagram 72. It is folded over, and the loose material is shrunk out with a good hot iron assisted by a little moisture. Having accomplished this, the shoulder requires to be slightly stretched near neckpoint, and also at scye end, as illustrated on Diagram 73. This shrinking and stretching causes the shoulder to form a nice hollow, after the shape of the shoulder of the figure, as Diagram 74.

When sewing the underarm cuts be sure to press the fulness at the bottom of the seam well over the prominence of the hips.

Several stages of putting in the pockets were shown and explained, after which the Instructor described the insertion of the canvas.

Simpson asked if this shrinking and stretching did not affect the neckpoint by throwing it out of balance?

In reply, the Instructor stated that the shrinking cleared away surplus material from the hollow of the shoulders, and the stretching was done to give a little extra length to the shoulder-seam to make it fit the hollow, while the stretching at scye end was done to allow the shoulder line to set smoothly.

Simpson inquired if the stretching of the shoulder forced the neckpoint more forward?

The Instructor admitted that, in a way, it did; but when the shoulder-seam is fitted to the figure it regains its former position provided when drafting.

Poole said he had seen some men stretch the gorge and then wedge the canvas at that part.

The Instructor stated that he did not approve of that plan, as it was dangerous to interfere with the gorge, for when that got stretched the fit of the collar was affected, and snug collars were always desired.

The Instructor laid stress on the importance of shrinking the canvas before insertion, for they are liable to shrink, and when that occurred creases formed, which greatly depreciated the appearance of the coat. As the Instructor stated at the previous meeting, he was in favour of inserting the canvas on the straight down the front, and on the bias in the shoulders, for the latter allowed for more elasticity, which enabled the maker to infuse more shape. The canvas must be slashed and wedged when the outside has been stitched, in order that the shape imparted to the outside can be retained to assist in the building of the shoulders. If this canvas manipulation was omitted the shape was destroyed, and, generally, creases formed between the shoulders, which sometimes are the means of causing the cutter no end of worry, and, perhaps, a "good washing" from the customer.

Diagram 75 illustrates a forepart with the pocket inserted and the canvas baisted in. Note the wedges in the shoulder canvas, and also the linen bridle which is put in to steady the crease-row of lapel. Note how the back linen-stay to pocket is carried up into the scye. This prevents any dragging on the sideseams which might occur in thin materials.

The bridle which is put across the lapel crease is best of linen cut on the straight; this is kept fairly close, and the lapels are padded to form a nice curl. When haircloth is favoured it should be padded on to canvas by hand, and slightly eased on.

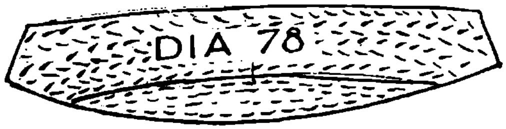
"Why ease the haircloth on?" asked Hodge.

In reply the Instructor pointed out that it required a longer length to fit the inside of a hollow, such as the shoulder, than it did a flat surface. They all knew how imperative it was to keep the lining easy through the shoulder, and the same applied to the canvas and haircloth in order that a shapely shoulder may be formed.

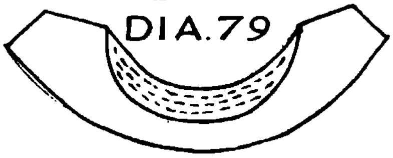
Wilson asked why the Instructor objected to the haircloth being stitched on to the canvas by the machine? and the emphatic manner in which the Instructor replied to the question gave the writer the impression that he had vivid recollections of some unpleasant experiences connected with the machining on of the haircloth.

This was soon verified, as the Instructor stated that while cutting in a quick trade where the prices were cut to a fine degree, and the log was not of the best, the coat hands stitched the haircloth in by machine instead of padding it in by hand, with the result that the form was destroyed in the shoulders, and, in the course of time, the fronts broke badly, and "encores" became frequent, and the governor's smiles vanished, and thunder-clouds appeared.

The Instructor stated that this caused him a few sleepless nights, but after a time he discovered that in some cases the haircloth had been put in very tight, and given a dead press to hide the evil. After instructions were given for the haircloth to be cut as he had shown when dealing with the trimming, and were hand padded in and kept easy, the dark clouds disappeared, and, added the Instructor, he lost that worried look which made him appear as if he had the burden of the nation on his shoulders.



DIA 78



DIA.79

Simpson asked if the Instructor considered it necessary that the haircloth should be shrunk before insertion.

It is decidedly safer, replied the Instructor, to shrink the canvas, linen stays and hair cloth before insertion, for fear of shrinkage, and although all the best makes of haircloth are well shrunk, yet it has been found, in some instances, to shrink again. The result of a shrinkage in the haircloth would be a defect similar to that just mentioned. Diagram 80 illustrates the bad-fitting coat, such as would result from bad workmanship, loose crease row, bobbly edge, upward curling lapels and flaps, and creasing shoulders and sleeves; whilst Diagram 81 portrays the jacket cut to the same pattern and well tailored; the collar lies nice and snug along the crease row; the shoulders fit well into the hollow of the figure; the flaps and lapels curl under, the breast is well worked up, and the edges are snug. Hence you will see the value of good tailoring.

Passing on to deal with the edges, the Instructor remarked that he preferred staytape to linen, and had it felled on both edges. The edges of the coat were nicely steadied, not drawn in considerably unless the customer happened to have a prominent chest, which required more provision being made for the round automatically provided.

Mortimer said he supposed the Instructor would draw in the fronts of a corpulent man's Lounge a great deal to provide for the corpulency.

In reply, the Instructor pointed out that corpulent figures required special treatment in the cutting, which he hoped to deal with specially on some future occasion. This treatment consisted of clearing away the surplus material in the skirts by means of an underarm vee and cut along pocket mouth, folding over the surplus drapery on hips the amount the round on fronts was reduced.

Poole stated he had that day completed an overcoat for a man 50 breast 56 waist, and his foreman took out the surplus drapery in the skirts in this way, and the fronts did not present any difficulty in manipulation; and just as he was coming away the foreman told him the customer had pronounced the coat a success.

The Instructor added that the triangular cut was without doubt one of the best methods devised for assisting the tailor to manipulate the fronts, as well as clearing away the surplus drapery at the sides.

A coat was shown in which the edges were all staytaped and ready to be pressed out.

Taking a good hot iron, the Instructor demonstrated how this pressing out is accomplished.

It was observed that he applied a little moisture, and then pressed in such a way as to give a good form to the garment. For example, he stretched the shoulders as he had done to the foreparts in the first instance, and the fronts were curled inwards until cool, when they kept that position.

The baisting on of the facings was next dealt with, the Instructor demonstrating the act by baisting on a facing to the forepart he had just pressed.

Whilst the Instructor was describing how the facings were kept easy in the shoulders, and ample length given in the region of the waist and over the hips, both when baisting on ready for seaming and also when baisting over, he did not omit to state that the allowance must be made to the facing for the lapels in order that when they were turned out they would curl inwards and not look up and cast reproachful eyes at their maker, as in the badly tailored illustration, Diagram 80.

Poole had sewn the edge by the "mit," and was soon busy paring the seam ready for opening it, for which the Instructor cordially thanked him.

After opening the seam Poole pared it evenly all round, when the Instructor handed it round for inspection, so that they could all see how an edge was prepared for turning out.

The Instructor next baisted out the edge, keeping the seam well within, as illustrated on Diagram 76. The lapels were similarly treated, and were held in a curling position, and the facing was padded on to the crease where a running baisting was inserted in order to keep it firm.

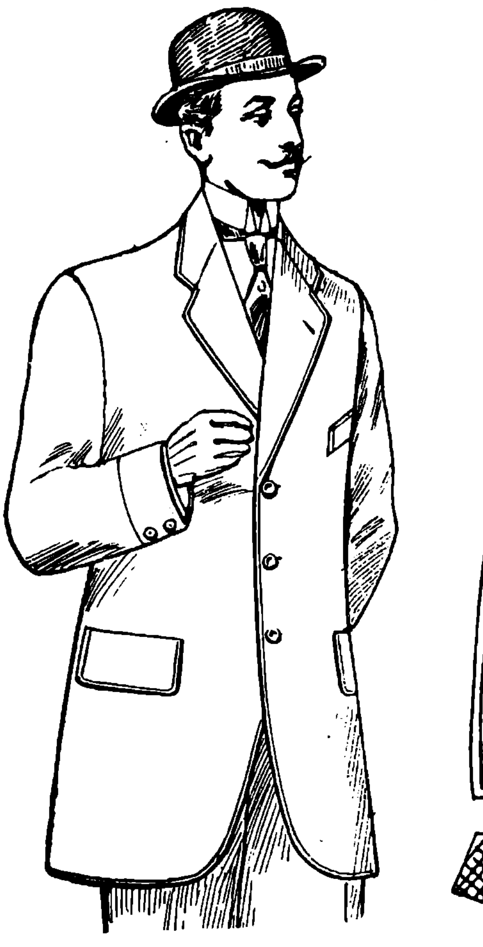
The Instructor baisted around the seye and shoulder, keeping the lining easy.

The fronts were next held in position, and the facing kept slightly tight to keep them in a curling position, as shown on Diagram 76.

The Instructor stated that they would remember he stated at a previous meeting that the inside of a circle was smaller than the outside, and it is this principle that must be applied to the forepart when baisting over, in order that a clinging to the figure form can be given. The sewing of the sideseams, the turning up of the bottom, the felling of the sideseam of the lining, and the joining of the shoulder-seams were fully dealt with.

The Instructor stated that he advocated fastening the bottom inturn lightly along, not simply fastening it at the seams. This is best done with fine silk, and the hand only lightly pulled up.

When joining the shoulder-seams care should be taken not to omit fulling on the back a little in the hollow of the shoulder. As was stated in a previous lecture, this was necessary to fit the hollow of the shoulder, and prevented any creases forming at this part.



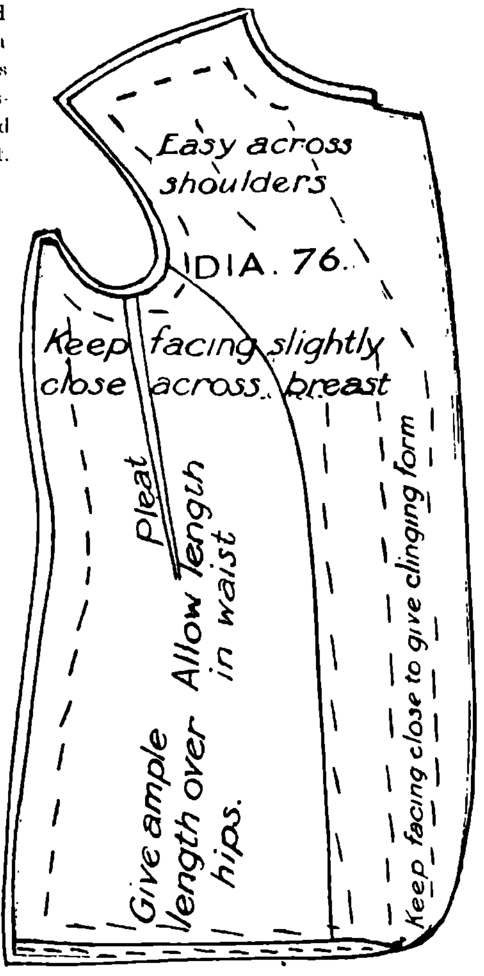
The making of the collar was thoroughly treated. The cutting of the collar canvas has already been shown.

The Instructor stated that he strongly advised putting a seam in centre of inside collar, for it enabled them to keep the crease row snug at that part, as well as provided ample fall edge.

Diagram 78 illustrates the collar padded by hand. Sometimes the stand is stitched closely by the machine, and the fall padded by hand.

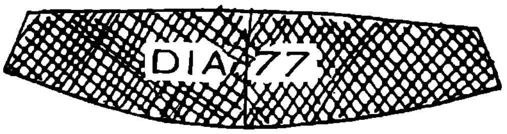
Diagram 79 shows the shaping of the collar by putting in a drawing-thread in crease row, and then pressing the stand over.

The Instructor stated that the majority of collars were felled on, unless it was a loose material, when they were seamed on. He drew particular attention to the uniformity of each collar end and step, and also to the straight drawing-seams.



DIA. 76.

Easy across shoulders
Keep facing slightly close across breast
Pleat
Allow length in waist
Give ample length over hips.
Keep facing close to give clinging form



DIA 77

Wilson stated that an old family friend of theirs, who looked after his welfare with parental care, had pointed out to him that the Instructor's method of taking the outside collar from the material was wrong.

This remark was quite sufficient to arrest the attention of the class, and when Wilson produced a long envelope and pulled out a block collar, the excitement was intense.

Wilson went on to say that his friend stated that it had always seemed ridiculous to him to put a straight outside collar on the top of an inside collar which is cut on the bias; that after many years of experience he had found that an outside collar cut on the bias keeps the crease edge short, seeing it is on the bias over each shoulder-seam, and never gets out of shape, and sets close to the neck.

The Instructor having examined the collar produced by Wilson, handed it round for inspection.

Poole stated that he had often put outside collars on the bias, and they answered very well indeed.

"But what about striped materials or faced cloths? I suppose Mr. Wilson's friend would have to revert to my method in that case," remarked the Instructor. "However", he added, "there is a lot to be said in favour of this method, and they ought to thank Mr. Wilson's friend for putting forward the suggestion."

The putting in of the sleeves in harmony with the balance required was treated at good length, and the time limit having been exceeded, the class dispersed in good spirits, having had a very profitable evening.

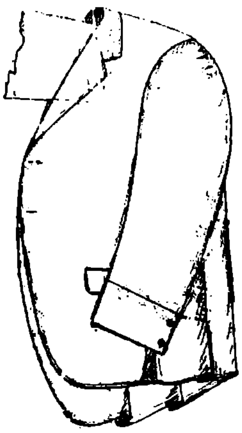
LESSON 18.

EXAMINING THE FINISHED GARMENT.

The examination of the finished garments played a very important part in the duties of the cutter, for the latter was responsible for the garment from the taking of the order until it was approved of by the customer. Of course, in many instances the cutter did not take the measures, or even see the garment when completed, yet he was held responsible for the fit. That might appear to some present as being strange, yet it was perfectly true. Very often the measures were taken by travellers, and the finished garments were taken from the workhands, and packed and sent home by the salesman. This was done, no doubt, to relieve the cutter of a lot of work; but from a "par excellence" standpoint the result was much better when all the garments were thoroughly examined by the cutter when finished. Who was better able to judge that the expressed wishes of the customer had been properly carried out than the the cutter? Of course, in large trades the garments are examined by men kept solely for that purpose, as is the case in factories. These men are thoroughly practical, and know what a garment should be like when finished. They are known as "passers." They refer to the orders when "passing", to see that all details have been attended to.

In examining garments it is best to have a systematic method of doing it. Begin at one place and finish at another, after the style or order of measuring. Systematic order becomes habitual, and it is found by its conception that errors for the trade are not easily overlooked, and the subsequent result is everything to be desired.

In examining a Lounge the first thing to do is to see to the linings: are they in sufficiently easy? not tight in the waist section? Of course, the other extremes may be found when the lining will fall below the bottom in wear. Note if a pleat has been placed down centre of back lining for ease, as shown on Diagram 83. Note if the facing is easy in shoulders, and also if the inside breast pocket is not placed too high. Now put the left hand under the left shoulder, as Diagram 82, and examine the lay of the collar, the finish of the step, the shape of the shoulder and the hang of the sleeve. At the same time pass the right hand under the breast to note if the facing is loose across the breast. The facing across the breast should be kept slightly on the close side, in order that it will not bulge out and destroy the shape of the fronts.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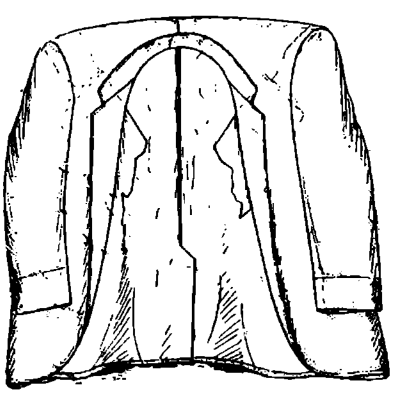
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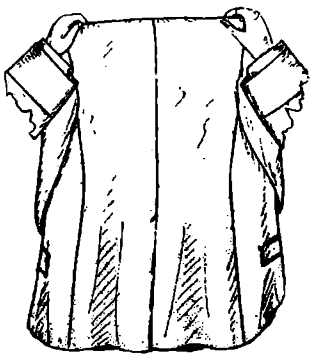
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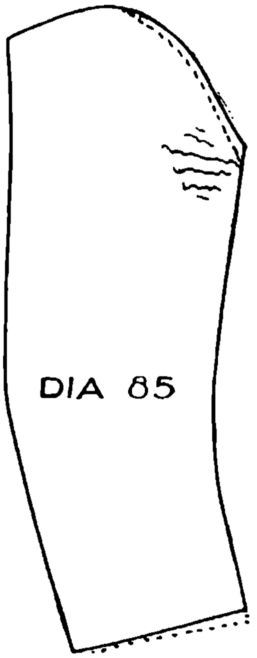
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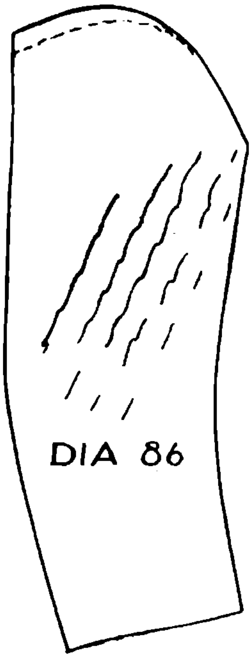

DIA 86

Hodge asked the Instructor if he favoured the fastening of the facing to the canvas in order that the fronts may be kept firm and the curling form retained?

In reply the Instructor stated that in all good shops the facings were fastened to the canvas and the linings to the seams.

"But," replied Hodge, "when the facings are broad, and they are fastened to the canvas as stated, I have seen them bulge out after being worn a little while."

"That may be attributed to the making up of the edge, or the insertion of the haircloth (the latter being put in tight)" replied the Instructor; "but a capital plan is to run a few private stitches down each front about 2 inches from front edge. This must be done in such a way as to catch the canvas and yet not mark. There is nothing like inserting a few stitches of this nature in order that the form may be retained. A capital test to apply to the shoulders to find if the moulding of them has been well done, is to lay your right hand in the centre of left shoulder when coat is held by left hand, as Diagram 82, and if it does not lay cleanly when the hollow is formed, you may come to the conclusion that the canvas and haircloth are being held tight in some way; and you ask yourself the question, 'Has the canvas and haircloth been slashed and wedged, and have the shoulders been shrunk and stretched?' The shoulders of coats should form a nice concave form. Now note the hang of the sleeve. Does it hang too backward or too forward? A capital guide is for the forearm to come to centre of pocket flap, as shown on Diagram 82."

The Instructor stated that his experience had proved that more alterations accrue from wrongly put in sleeves than anything else. and he might state that this could, to a very great extent, be avoided if only the coat hand would take the trouble to test the hang of the sleeves before finally sewing them in.

"How would you proceed to test the hang of the sleeves for a very erect man?" asked Wilson.

The Instructor replied that, of course, in a case of that description you could let the forearm-seam come more towards the end of the flap. Even in very extreme cases of erectness the sleeves must not be pitched to hang towards the back. The sleeves must hang in harmony with the natural attitude of the figure.

Mortimer enquired what would be the result of a too backward hanging sleeve, and how could the defect be remedied?

In reply, the Instructor stated that when the sleeve was too backward hanging for the figure, directly the customer brought his arms forward a number of pleats formed at the top of forearm, as shown on Diagram 85, and the wearer felt like being in a vice. To remedy, sometimes moving the forearm pitch a little higher and dropping the back pitch proved sufficient; but usually it meant lowering the forearm at the top, as shown by dotted lines, which gave more length to the backarm, thus swinging the sleeve forward.

The inlay at the cuff was utilised to get the length of the sleeve. What had been done was equivalent to adding on at top of hindarm.

Mortimer asked what would be the result of a too forward hanging sleeve, and how best to rectify the defect.

The Instructor replied that this defect was not often met with, but it was easily detected by the folds which formed from top of fore arm to the elbow at the back, when the arm rests at the side, and was a very unsightly defect. The remedy was to shorten the hindarm as shown on Diagram 86, which would throw the sleeve back. Now put the arm into the sleeve to see if lining is twisted.

The pockets are next examined, remarked the Instructor. Note if the front of flaps run in harmony with the front edge. Put your hand into the pockets to see if they have been properly sewn.

The Instructor stated that he could recall several instances where men had lost money, cheque books, etc., through the pockets having been omitted to be sewn. One case in question, he well remembered, caused the firm to lose twelve customers through a ticket pocket not being sewn, and one gentleman lost his railway ticket.

When there is an outside breast pocket see that the welt is not tight, for it must be slightly easy to allow of the fitting of the round of the breast. When the welt is on short or tight, directly anything is placed in the pocket vertical creases will form above the pocket, which very soon breaks the whole forepart.

Having seen that all the pockets are securely sewn, repeat the examination of the right side.

The next step is to place the two hands in the shoulders to see if the lay of the collar is satisfactory. Is the crease row snug, and is there ample length of fall edge? A short collar can be detected by a drag towards front of scye and towards waist in front, while a long collar will be very loose on crease-row, and easily seen. Now hold the jacket up by the two back pitches, as shown on Diagram 84, and see that the back hangs level. While looking at the back note if both sleeves are pitched the same distance below shoulder seam. Do the back and sideseams form graceful lines? Does the back vent hang fair? Look to the buttonholes to see if they are all same length and neatly worked. The felling and sewing must not be overlooked.

Having accomplished this examination the coat is hung up carefully by means of a coat hanger, to be ready for sending home, and you have the anticipation that the customer will call after its delivery to express his appreciation of the fit and finish of the garment, and place further orders.

Thomas asked the Instructor if he thought it was a good plan to put the garment on yourself, or some one about the same size and build as the customer, and, failing that, to put it on a dummy?

The Instructor replied that he considered it an excellent plan, providing it could be done; indeed, it was one of the very best ways known, and if the cutter could only get into the garment himself, he could assume the attitude of the customer, and so get an excellent idea of what it would be like on him.

Sometimes the coat is returned quicker than you anticipate, and the customer comes in storming. He greets you by saying: "Call yourself a cutter? Why this coat does not fit. I shall not keep it. I don't like it."

While he storms your heart beats quicker, and you wish you had been anything else but a cutter. You feel as small as a worm. But they say even a worm will turn, and you pick yourself up, and, seeing he has given vent to his wrath, you ask him to try the coat on, and perhaps all that is the matter is a tight scye, or a little looseness at top of sideseam. You promise to rectify the defect, which satisfies him, and he takes his departure. You feel relieved, and return to your cutting.

LESSON 19.

BREAST MEASURE LOUNGE SYSTEM.

As he had previously stated, the Instructor said that although he did not advocate breast measure systems, yet he was always pleased to assist, as far as he could, the young aspirant to the honourable craft of wielders of the shears, and, therefore, he would only be too pleased to give them a lesson on cutting Lounges by the breast measure.

Proceeding, the Instructor said it was now generally acknowledged that the direct measurement method of cutting was the best for all kinds of garments, where the measures could be taken direct on each customer. At the same time, it was found that there was a demand amongst a certain section for a simple breast measure system, which could be applied without any difficult calculation.

When choosing a breast measure system it was preferable to choose one of which the product was found to be easy in the scye and straighter in the shoulders, which had been his experience in using breast measure systems. It was always best to be on the safe side, producing an easy-fitting garment, yet, at the same time, clean about the shoulders and snug at the neck. In order to use a breast measure system successfully it was necessary to be observant, and to be able to make deviations easily for the varying forms of attitude.

When booking the order it was always best to make notes on the attitude of the customer. For example, if he stooped, that fact must be recorded something after the following method: S., stooping; V.S., very stooping; E., erect; V.E., very erect; D.R.S., down right shoulder; S.W., small waist.

Thus it would be seen that a practical form of abbreviation could be requisitioned for this purpose.

The Instructor then laid down the following measures, from which he drafted the Lounge: Breast 36, waist 32, natural waist 17, full length 32, across back 7, elbow 21, cuff 32½.

THE SYSTEM.

Draw lines at right angles to O and mark off the following points:

O to 2⅞ is made one-sixth of the natural waist length.

2⅞ to 8⅞ is made one-third of the scale, which is half the breast.

Poole asked if there was not another way of locating the depth of scye and shoulder-slope? To which the Instructor replied that they would find one-third of scale plus 3 inches a capital guide to fix depth of scye; while 3 inches less measured towards the neck found the shoulder-slope. For example: take a 36 breast. One-third of the scale is 6 inches, plus 3 inches, equals 9 inches depth of scye; less 3 inches makes the quantity to measure up from 9, 6 inches, and thereby fixes a shoulder-slope of 3 inches.

"What do you mean by scale?" asked Mortimer. To which enquiry the Instructor said: The scale is the size to which the shoulders are cut, for even with a breast measure system we have to recognize certain peculiarities of development. For instance, small figures are often large in the shoulders in relation to the chest, and large figures are small. To meet this a scale is arranged on one or other of the following lines. By shoulder measure a measure is taken from the back-seam, about 4 or 5 inches down from the collar-seam, round the front of the scye to the same point aaign. In the strictly (figure to illustrate this) proportionate figure this measure equals three-fourths of the breast, i.e., 36 chest, 27 shoulder; but if the shoulders are large this may be 28 inches, 29 inches, or even 30 inches; and when using this, two-thirds of it is taken as the scale, which would mean a deep and a forward scye.

There is also another plan whereby the breast measure only is used, and is rather ingenious; and although it is not so reliable as the shoulder-measure plan, yet it works out a good average that will not be far wrong in the great majority of cases. By this plan the scale is found by deducting a ¼in. for every inch above 36, or, as some say, 38, and adding ¼in. to all below it; thus for a 40, which is 4 inches over 36, and, consequently, would require four quarters taken off the scale, would be 39; or, for the half, 19½; and in like manner the scale for a 48 would be 22½, and so on; whilst for a 24 the scale would be 25½, and so on.

This is a very clever plan worked out in harmony with the laws of human growth, that it will be most useful to know..

Proceeding with the draft, the Instructor measured off the length of natural waist from O to 17. 17 to 26 fixes the seat line, and on to 32 the full length. Right angles were drawn off from these points.

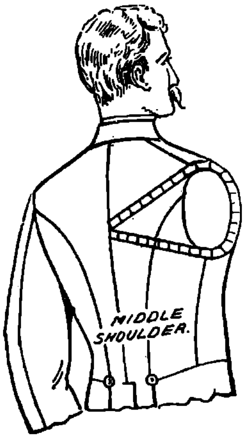
O to 3 is one-twelfth of the breast.

Measure out on depth of scye line half the breast, plus 2½ inches, to 20½, and square up and down from this point as shown on the diagram.

From A to B mark back one-eighth of the breast.

A to 1 is 1 inch.

A to 18 is the scale, 18 inches.


MIDDLE SHOULDER.

The slope of the shoulders of the forepart is found by placing the square with one arm at 18, and the corner at B, and drawing a line from B to C at right angles to B 18.

Drop point C ½in.

Make width of shoulder ¼in. less than that of the back.

Shape the gorge to D, which is in keeping with the style of lapel, 1 to D being generally about one-sixth of scale, and is lowered a little for low-rolling lapels.

Hodge asked how he should proceed to cut a straighter or a more crooked coat by this arranging of the square?

The Instructor replied that for a straighter cut it would be necessary to reduce the distance from A to B, according to the degree of straightness desired, and, at the same time, the arm would require to be raised a little above 18. For crookening, add to the distance from A to B, and lower point 18 for shoulder-slope.

The width of back at the waist, added the Instructor, is made about one-sixth of breast plus ½in., that being the style width for the 36 breast at the present time.

"I suppose this is really a matter of taste?" queried Poole; "but the prevailing fashion must govern the width at that part."

"That is so," replied the Instructor.

Measure off width of back (continued the Instructor) plus ½in. for the two seams, to 7½, and curve out to 7¾; connect to ¾ and slightly hollow seam. The top of the sideseam is fixed about 2 inches above depth of scye line. To get the spring of the sideseam of the back, mark down ½in. at 17, and square by ½, K to L. Suppress 1 inch at K M, and let forepart overlap the back 1½in. on seat line, 26. To find front of scye, measure forward from back-seam to 12½, one-fourth of the scale plus 3½ inches.

Mortimer enquired if the Instructor preferred this method to the old-fashioned style of two-thirds of the breast plus ½in.?

The Instructor replied that he had found the former method more reliable for all sizes.

Black asked if there was no means of fixing the front of scye from the centre of front in a similar way to that they had been taught to apply the across-chest measure?

The Instructor stated he was very pleased that Mr. Black had asked that question, for he had overlooked the point. A capital plan is to measure back from 20½ to 12½, one-fourth of the breast less 1 inch.

Square up 1½in. above 12½, and connect to end of the shoulder; hollow ½in. and complete the scye as illustrated. At the present time Lounges are made to define the waist fairly smartly, hence it is best to take out an underarm cut. When cutting garments of this description it is always best to keep the fronts as straight as is permissible with the form of the figure. The standard of proportion upon which this system is based is one of 4 inches difference between the chest and the waist, and in that normal draft a ¾in. to 1-inch cut is taken out under the arms. This is placed 3 inches in at top from the sideseam, and ½in. more at the waist, and terminates about 3½ inches below waist line. Now measure up the waist plus 2½ inches to 20½, and draw centre line. Add on 1½in. for button-stand; drop fronts 1 inch and complete as draft.

Avoid gettnig the lapels too heavy. The run of fronts is in keeping with the present-day style. The pockets are placed about 12 inches below the scye.

Simpson asked if it was not possible to apply the seat measure to Lounges, and also was 1½in. a standard quantity to let the forepart overlap the back on seat line?

This allowance must necessarily vary with the change of fashion, replied the Instructor. For example, the present styles for gentlemen require a fuller allowance than formerly at the seat, while the reverse is the case with the close-fitting costumes of the fair sex. It is generally understood to let the forepart overlap the back half the difference between the chest and waist measures, and this can be increased, according to judgment to meet the prevailing fashion.

Another good guide is to measure forward from the sideseam on waist line 6 inches, and go down half the difference between the chest and waist, squaring down by this line, and adding a little round.

THE SLEEVE.

The first thing to do is to mark the sleeve pitches. The back pitch is located 2 inches below point 7¾, and the front pitch at ¾in.. about 12½.

Draw lines O O 9 at right angles.

1 to 5 is the same distance as from back pitch to 7½, viz., 4 inches.

O to 9 equals the distance from end of shoulder to forearm pitch, plus the distance from back pitch up to shoulder-point 7¾.

4½ is half O 9.

Connect 9 to 4½, and add on ¼in. round, and 4½ to 5, and add on 1 inch round.

1 to 3 is one-thir dof 1, 9.

Measure off the length of the sleeve from 9 to elbow and on to cuff, allowing for the three seams, viz., two on the back and one at top of sleeve.

Hollow the forearm 1 inch.

Make the width at elbow 1 inch less than one-fourth of breast, and the cuff one-sixth of breast plus ½in. to 1 inch.

Hollow hindarm slightly above elbow, and add a little round below.

For the undersleeve, measure the scye as from X to X, and add on 2 inches; apply that quantity from 5 towards 9.

Sweep in from the latter point with the elbow as a pivot, to get the relative length of seam, and complete as draft.

Mortimer enquired if the distance from 7½ to 7½, which fixed the balance of the sleeve, would have to be reduced for a more forward hanging sleeve, such as a stooping figure required?

The Instructor's reply was in the affirmative.

Wilson asked if it was an easy sleeve, and the Instructor replied that it would be found a very comfortable scye and a good-fitting sleeve.

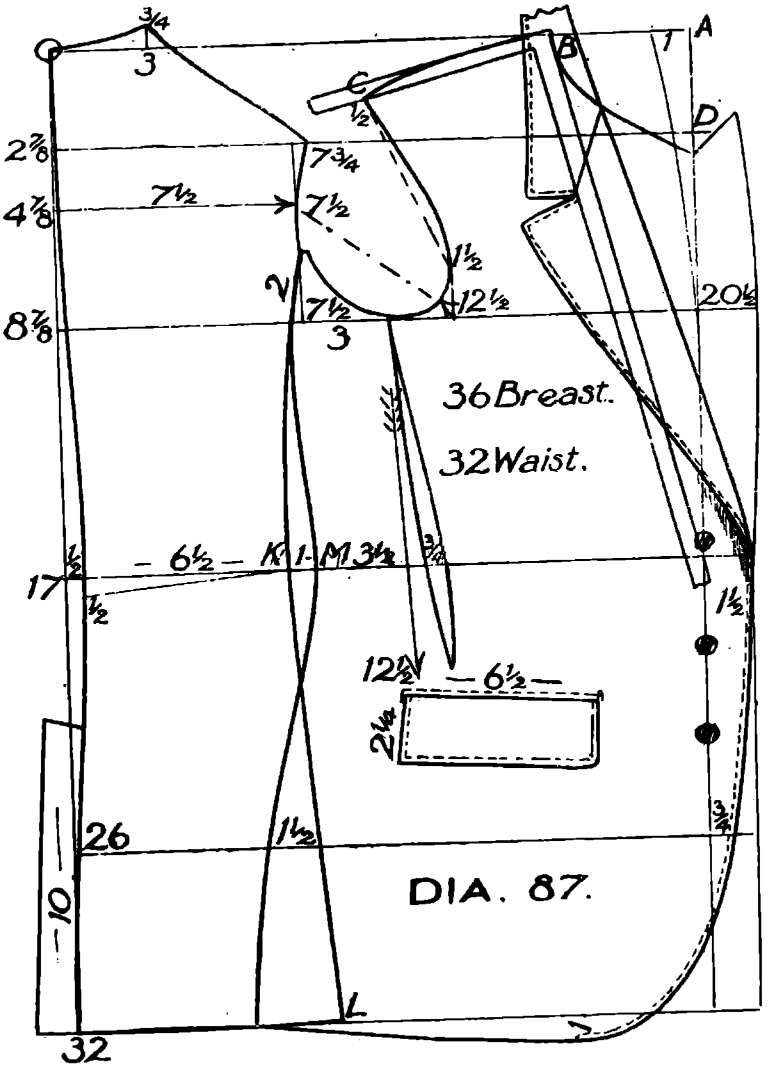
The remainder of the evening was devoted to drafting, and, judging by what the writer saw as he passed from board to board, at the invitation of the Instructor, there will soon be some smart cutters ready to take their place in the cutting-room, which is, without doubt, the goal of their ambition.

Before the close of the meeting Mortimer tendered his sincere thanks to the Instructor for showing them the breast measure system, which, he said, he would put to the test before the next meeting.

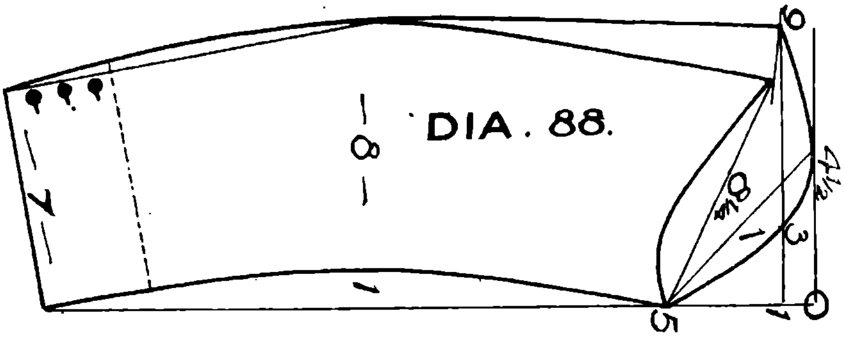
Poole said he thought Mortimer had a sneaking regard for breast measure systems, but he preferred the direct measure method.

This remark somewhat ruffled Mortimer, and a rather heated discussion took place between them in respect to the advantages or disadvantages of the two methods, and the majority of the class declared that Poole won his argument.

On appealing to the Instructor he declined to give his opinion, for they were fully conversant with his views, and reminded them the the hour was late; "and," said he, "don't forget that merry nights make sorrowful mornings." So they dispersed in excellent spirits.



DIA. 87.

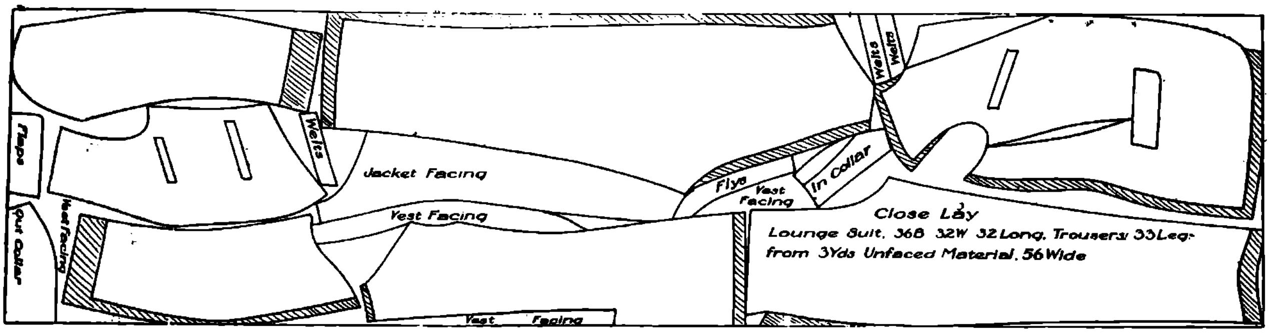


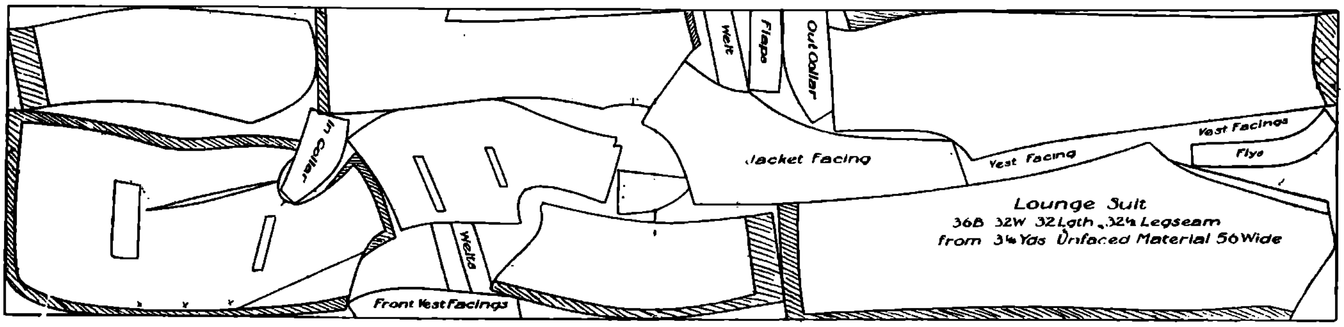
DIA. 88.

On looking over the preceding pages we find that we have omitted to give a lay for a full Lounge Suit; therefore, in order to enable the beginner to be able to cut out a full suit economically, we give two good practical lays, showing how to take a full suit from unfaced material.

One illustrates a close lay for 36 breast Lounge Suit from 3 yards of material. For larger sizes a little more material is necessarily used. This is a capital lay for quick trades.

After taking out the jacket forepart, by turning over the material the topsides of the trousers may be drafted direct on the material, and then the undersides, thus effecting a great saving of time, and, at the same time, proving an economical lay. If a little more material is taken, better fittings may be obtained.





The other lay shows the same size suit taken from 3¼ yards, and proves a capital lay, there being ample fittings. We don't give a lay for faced material, as that make of material is not so much in vogue; but, when ordered, you will proceed in the way illustrated, except that all the pieces must be placed one way on the material, in order that the pile of the cloth will run down the figure.

Before cutting from the material train yourself to the habit of looking carefully over your lay to ascertain if all the necessary parts are there, for sometimes the absence of one will make a "kill", especially if that particular design is off the looms.

A HALT.

At this stage we have to cry a halt; and whilst the reports are proceeding in the pages of the "Tailor and Cutter", we issue this work on the cutting and making up of a Lounge suit, which may fairly be looked upon as the foundation of cutting-room knowledge.

We do not think this subject has ever been treated so fully before, and we have the fullest confidence in its usefulness to the beginners of the tailoring trade.

W. D. F. VINCENT.
J. T. ILEY.

IMPORTANT.

As already stated this book forms an excellent preliminary study for the intending student, who, having mastered the rudiments of the system, will no doubt be anxious to further increase his knowledge with a view to improving his position in life.

The systems explained in this work are the same as are taught at the "Tailor and Cutter" Academy, viz., the world-famous C.P.G. System, which is recognised as one of the most reliable and easily adapted systems before the trade, and is universally used by the best cutters.

The "Tailor and Cutter" Academy is a practical training college for tailors, where, under the experienced guidance of the Author, and specially trained and experienced teachers, students are taught the art of tailoring and cutting in every branch. Diplomas are granted according to proficiency after examination.

For those who find it impossible to attend the Academy, a system of postal instruction is instituted, which many have proved to be very effectual.

An Illustrated Prospectus, giving full particulars, will be sent post free on application to The Secretary, 42 Gerrard-street, W.

* * *

A Beginner's First Course in Cutting

all Kinds of
TAILOR - MADE GARMENTS.

◆ ◆ ◆ ◆ ◆ ◆

PART II.

Abnormalities of all Kinds.

◆ ◆ ◆ ◆ ◆ ◆

By W. D. F. VINCENT,
Author of The Cutter's Practical Guide,
Editor of "The Tailor and Cutter," "The Ladies' Tailor," &c.

and

J. T. ILEY,
Professor of Cutting at "The Tailor and Cutter" Academy,
Author of "How to Become a Ladies' Tailor," &c,

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A BEGINNER'S FIRST COURSE
OF
INSTRUCTION IN CUTTING.

Being the Report of "The Tailor and Cutter" Elementary Class.

PART TWO.

INTRODUCTION.

It is very gratifying to us to note the marked appreciation which has been shown to Part I. of this series, and we sincerely trust that the matter contained in the succeeding pages will prove equally helpful to all students who turn to it for instruction in the art of cutting.

This book contains a very complete description of the cutting for various types of disproportionate figures. Beginning with corpulency, it proceeds to describe how to cut Trousers, Vests, and Lounge Jackets for this class of figure, and to demonstrate some of the arts resorted to in order to reduce the apparent size.

Next there is the lopsided figure, the stooping figure, the hump-backed figure, and various other styles of disproportion. These are not only dealt with from the standpoint of scientific cutting, but also from the larger and more artistic standards of tailoring, showing various means of hiding disproportion, and, whilst giving comfort to the wearer, also make him as presentable to the world in general as possible.

The system is the same as has been previously described, but elaborated so as to teach in what way it is necessary to adapt the system when cutting for these disproportionate figures.

The questions put by the students are fully answered, and these enable the teachers to explain many matters which otherwise would not be touched upon in an ordinary treatise; consequently we have every confidence that this work will be of very great value to the beginner and practitioner alike.

LESSON 20.

THE CUTTING OF TROUSERS FOR CORPULENT FIGURES.

At the last meeting of the class the Instructor intimated that, having dealt with the cutting of a plain Lounge suit for normal figures, he purposed dealing with those whose form came under the category of corpulency. The proper treatment of garments for figures of this class has exercised the minds of the ablest cutters for many years; and even at the present time it is found that quite a diversity of opinion exists as to the best method of treating the cutting of trousers for them.

There are two distinct methods advocated, continued the Instructor, viz., advanced fronts and receded fronts, both of which will be described before the lecture closes. In order to understand the necessary requirements for the corpulent figure it is best to take a pair of trousers that fitted the person before he developed aldermanic proportions. These trousers will fit all right, with the exception that they will not meet in front. As a man gets stouter and develops a "corporation," he invariably stands more erect, with his legs wider apart, in order that he may preserve his equilibrium easier, his natural instinct causing him to adopt this attitude.

Corpulency, so far as tailors are concerned, continued the Instructor, may be described as the disproportionate excess of size the waist attains over the other different sections of the body, and more especially as indicated in its relation to the breast and seat. Of course, the increase of size does not always take place in front, but is distributed more or less equally around the waist. It is generally found that a considerable amount of the disproportion is located at the front. If with the increase in the size of the waist men got relatively larger in the seat and legs, the difficulty of fitting them would not be so great; but it is found that Nature does not operate in this systematic method. Even with a considerable distention of the waist, the seat and thighs increase very little in comparison; while the lower extremities remain almost unaffected. It is in the providing for this inequality of proportion the difficulty arises in cutting trousers for corpulent men.

The Instructor remarked that he had found that as men got stouter they evinced a decided objection to having any superfluous material hanging about them. The task set the cutter was to reduce the cloth round the thighs and seat, and at the same time provide ample length from the fork to the waist, and also sufficient width at that part. A system of sound principles is based upon the indisputable fact that the larger a body becomes the larger, also, must be the receptacle for the form that is destined to fill it. If this receptacle is not provided with any degree of accuracy, contraction and straining will inevitably ensue, and as the human body is of a sensitive nature, we get complaints.

As a rule, corpulent figures are not only very particular as regards the fitting of their clothes, but are sometimes exasperating to the cutter in order to fulfil their requirements.

The skill of the cutter, said the Instructor, is best proved by his hiding deformity rather than fitting it; but at the same time the shape of the body must be provided for. When a man measures 6 inches smaller at the waist than seat, he is considered to be proportionate according to the standard of proportion on which this system is based, and which the trade recognises as a thoroughly reliable one, and any variation from that standard constitutes disproportion. The corpulent figure is extra erect, large in the waist, small in the thighs, and, as the corpulency increases, the legs become shorter, while at the same time the openness of the legs is generally apparent.

From studies in profile of many forms of corpulency, stated the Instructor, it has been found that the increment takes place two-thirds at the front and one-third at the sides. There are two methods employed in order to provide for the increment in the front, viz., by going out from fly line a division of the disproportion, which is termed advancing the fronts and the other by going back from fly line which is termed receding the fronts. These methods are illustrated on Diagrams 89 and 90 and both have their bearing on the fork quantity. Supposing you draw a line from the top of the front to the bottom of leg-seam, you will find in the case of the forward or advanced front (Dia. 89) the fork quantity has been slightly reduced, which is contradictory to the natural requirements of the figure.

Poole stated that an advanced front formed a receptacle for the increment.

"Quite true," replied the Instructor; "but in addition to the advanced argument for provision for the increment, there is the erectness of carriage to provide for; and we must avoid any tightness or uncomfortable feeling at the fly-seam, which the advanced front method emphasises, and, what is more, aggravates, even if it does not produce horse-shoe folds at the back thighs. By the method of receding the fronts more length is given from top to fork, and no tightness is felt at the fly-seam. Therefore," continued the Instructor, "it will be seen that the requirements of the figure are best served by the receding fronts."

"But won't receding fronts produce loose material in the lap?" asked Mortimer.

"Yes, that is so," answered the Instructor; "and it is on that account that it is best to avoid both extremes, and we strive to strike a medium in this system."

Hodge asked if it was advisable to take an extra measure around the pronounced part of the corpulency when measuring figures of that type.

In reply, the Instructor said that such a measure was a necessity, and must be applied as taken.

The Instructor then laid down a sample set of measures for a corpulent figure, which were as follows: 53 waist, 50 seat, 30 leg, 45 side, 21 knee, 19 bottom.

He said the first thing to do was to find out the amount of disproportion, which was done as follows: Take 6 inches from the seat measure, which finds the proportionate waist, as 50 minus 6 equals 44, and then subtract that from the real waist, which fixes the amount of disproportion as 53 minus 44 equals 9 inches of disproportion.

THE SYSTEM. DIA. 91.

Draw line O, O O.

O O to A is length of leg, 30 inches.

A to 15 is the difference between the leg and sideseam, viz., 15 inches, which fixes the body-rise.

Square off at O and A.

A to B is one-sixth of the seat.

A to C is one-fourth of the seat.

A to E is one-third of seat less ¼in.

Square up from C to F and across to O.

Square 3 inches above B and down 12 inches below B to 12, and go towards the side ½in., through which point rule centre line. This act opens the legs and gives more length of leg and striding capacity.

"What would be the effect if you went towards the leg-seam ½in. from 12?" asked Wilson.

"That," replied the Instructor, "would close the legs, making a shorter length of leg, and would not give so much stride.

Having drawn the centre line as 3, Z, Y, mark off the knee at Z by measuring up from Y half the leg length plus 2 inches.

Square off from this line for knee and bottom.

Mark off at the knee one-fourth of the size at each side of the centre line, and at the bottom one-fourth the measure in the side seam, as from Y to X, and on the leg-seam one-fourth minus ¼in. of the bottom, as from Y to V.

Hollow bottom 1 inch at Y.

E to D is 1 inch, and connect D to P and E to P.

It is best to slightly hollow line P V, which gives a little spring, and facilitates the fit over the instep.

C to I is one-sixth of the seat; and C to J is made half the distance of E C plus ¼in.

G to H is half-waist plus ½in.

F to K is raised one-sixth of the amount of disproportion, viz., 1½in.; while L to K is half the amount; and, at the same time, a little may be added in front of G.

The height of the trousers in front is fixed by actual measurement by many cutters, but it has been found that raising one-sixth of the disproportion works admirably, and saves a rather undesirable measure being taken.

The sideseam is completed as diagram.

R to X is hollowed slightly to give a nice bit of spring.

The Instructor drew the attention of the class to the general outline, and pointed out that although the figure was naturally burdened with a form which many describe as one pertaining to ugliness; yet the draft laid down was graceful in outline, and when the trousers were completed they would clothe the limbs gracefully.

Having provided the class with a considerable amount of food to digest before the next meeting, the Instructor stated that he would defer the drafting of the undersides until their next session, and, in the meantime, they would do well to practice the topsides, and also the fixing of the amount of disproportion in various instances.

LESSON 21.

THE UNDERSIDES.

Last week's meeting of the class was a very interesting one, for, as several of the members stated at the previous meeting that the Instructor had given them much food for study when he demonstrated how to draft the topsides of a pair of trousers for the corpulent figure, so during the week the members had all been weighing up the subject carefully, and many points upon which they had their doubts, or could not clearly understand, were set down in order that the Instructor might be asked to elucidate them for their edification.

No doubt the Instructor had anticipated a heavy fusilade of questions, for the first thing he did in opening the lesson was to ask if any of the members would like to ask any questions, as it would be much better to deal with them before he went on to demonstrate the drafting of the undersides.

The invitation was very quickly accepted, and questions came from all parts of the class.

As the Instructor recorded the questions in rotation, it soon became evident that the calculation of the amount of disproportion had proved the great stumbling-block to a good many.

Wilson and Simpson were both anxious to have this problem solved once more, as they confessed they were "fogged."

CALCULATING THE DISPROPORTION.

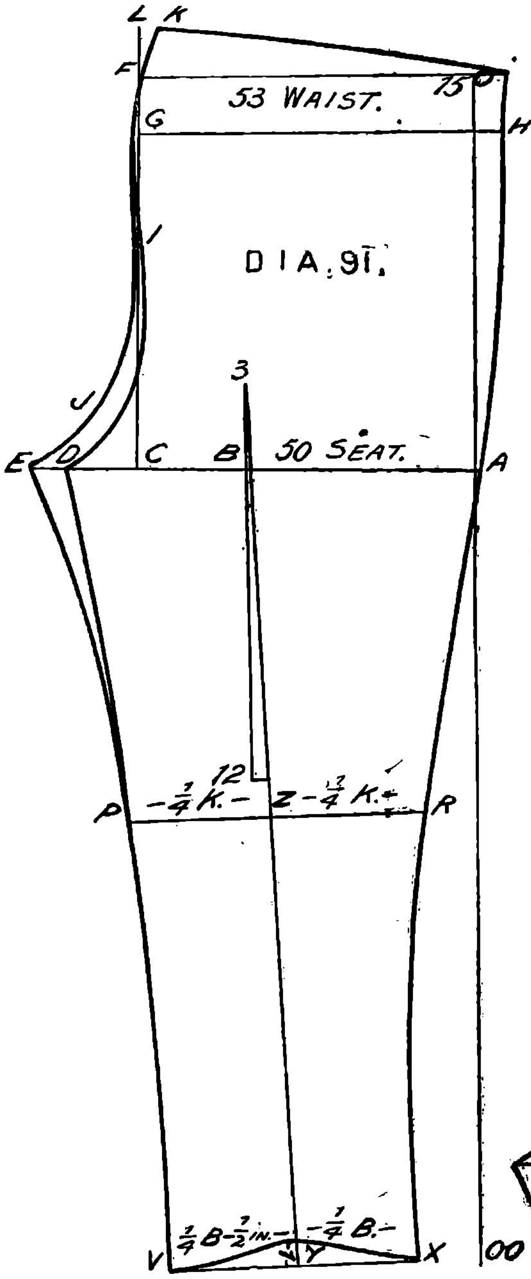
Wilson asked the Instructor to calculate the amount of disproportion for a figure 42 waist and 42 seat; while Simpson wanted to know what amount of disproportion existed in a figure 54 waist 50 seat.

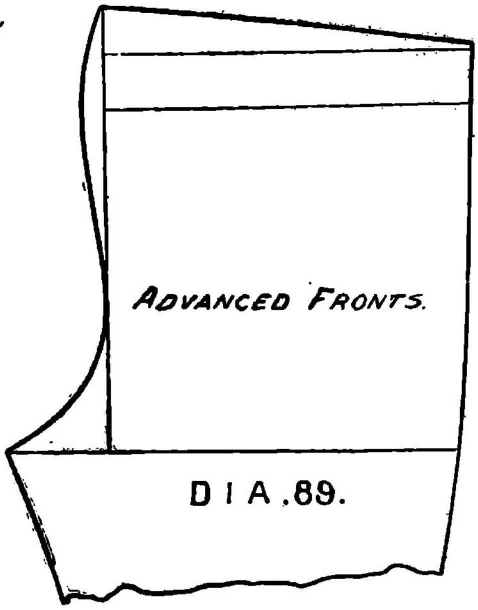
The Instructor, in reply, stated that he would be only too pleased to repeat the method by which the amount of disproportion was calculated.

Judging by the applause which greeted this response by the Instructor, it was evident the whole class was anxious to have this question of disproportion calculation repeated.

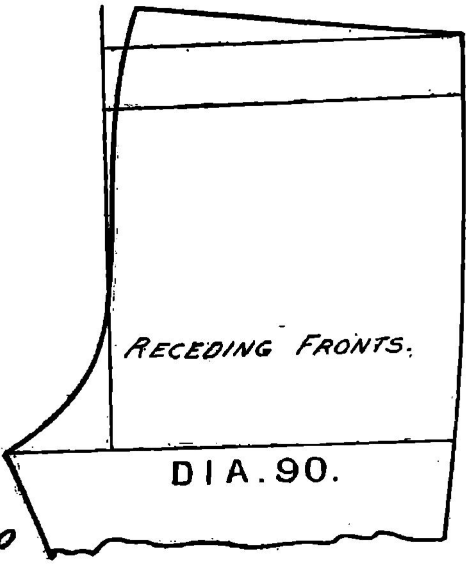
Proceeding, the Instructor stated that at the previous meeting he stated that all systems have a standard of proportion upon which they are based; this system being based on a 6-inch difference between waist and seat. For example, a man 36 inches seat is, in the great majority of instances, 30 inches waist. Standards of proportion are based on averages taken of the various countries in which this system is used. A man 40 seat would be 34 waist.

Proceeding, the Instructor stated that, having decided on the standard of proportion which was found to give good results for the working of a system, the first thing to do was to find out what the proportionate waist should be for the given seat measure. Taking Wilson's question first, the given seat was 42, hence the proportionate waist should be 36, viz., 6 inches less. Therefore, if we take the proportionate waist measure, 36, from the actual waist measure, we get the amount of increment above the proportionate measure, which we term the disproportion—36 from 42, 6 inches of disproportion.





D I A. 89.



D I A. 90.

Taking Simpson's measures, 50 minus 6 equals 44, proportionate waist; 54 minus 44 equals 10 inches of disproportion.

Poole was next to the front with questions, and stated that he had noticed that the Instructor reduced the fork quantity, and he wanted to know if that was only another way of advancing the fronts.

The Instructor replied that that was so, always assuming that the figure demands the normal proportion of fork; but inasmuch as the corpulent figure is small in the thighs, and the general framework is smaller than the proportionate figure, then the reduction suggested is only a local adaptation for local requirements.

Poole enquired if the opening of the legs was not almost or quite equivalent to increasing the fork quantity, and, if so, why did he alter backwards and forwards in this way?

The Instructor stated that his previous answer also met this case, and that he advised opening the legs because the customer usually stands with his legs more apart, and also likes an easy fit in that way. If the customer asked for a smart fit, then the legs need not be opened.

Mortimer stated that the Instructor had said something about "hiding the customer's disproportion." He should like to know how to do that.

The Instructor replied that he was glad that question had been asked, because it touched not only on the question of avdancing and receding fronts, but also on artistic judgment. Mention of the latter fact recalled an incident in the early career of the Instructor. He happened to be one of the selected candidates for the position of managing cutter for a large limited company, and when before the board of directors he was asked by the chairman (whose corpulency was very marked) if he could not make a better fitting pair of trousers than he had on at that time: if not, he had better clear out, for the last cutter always gave him the letter S cut in front, which he strongly objected to.

On looking at the gentleman's trousers the Instructor saw that the run of the fronts was truly identical to the letter S, and certainly the gentleman was justified in complaining. What the cutter had done was to cut them with pronounced advanced fronts and a very hollow fork, and, in addition, the trousers were badly made.

MERIT OF ADVANCED AND RECEDING FRONTS.

But to reply directly to the question as to the artistic merits of receding or advancing fronts, there could be no two opinions about the matter, for it must be obvious that the advanced fronts emphasised the disproportion, and the receding fronts draped, and, consequently, hid it.

Hodge enquired what sort of material the trousers were made from, light or dark cloth?

The Instructor stated that unfortunately it was a light check. It is always best to recommend dark-coloured materials and very neat patterns, preferably stripes, as the latter increase the apparent length, while the dark colours reduce the apparent size, and in corpulency appearances go a very long way.

Hodge said that the Instructor had stated that the corpulent figure was generally erect, and asked if he would kindly explain how to deal with figures of that class.

The Instructor said he would, and added that he hoped they would realise how the peculiarities which had been mentioned demonstrated how very complex are the points that have to be dealt with if the corpulent figure is to be successfully catered for.

HOW CORPULENCY AFFECTS TROUSERS.

Proceeding, the Instructor stated that if a man hung a pair of heavy bags round his neck so that they rested just in front of his waist, he would necessarily stand more erect in order to preserve his equilibrium; and that was just what happened with the corpulent figure, the increment in front makes him bend the upper portion of his body backward. Now if we take a pair of trousers and cut them across as shown by Diagram 92, and insert a wedge in the fronts and take one out of the back, we should effect an alteration that is suitable for an erect figure, and, consequently, get a more receding front and a straighter seat-seam.

Having dealt with all the questions, the Instructor proceeded to complete the draft of the trousers he commenced at the previous meeting, in order that the members would see how the undersides were drafted.

Laying the topsides down as Diagram 93, he commenced by sweeping out from point E at the fork from P.

The Instructor stated that as he had advocated keeping the fork smaller, he would only add the usual 1½in.; although he might mention that many cutters kept the topsides slightly smaller in the fork and added the difference on the fork of the undersides. This was done in order to bring the seam well under, and, at the same time, assist in giving a clean-fitting fork. While much could be said in favour of this method, yet he thought by keeping the fork of both topsides and undersides smaller the true requirements of the corpulent figure were better catered for.

Add 1 inch at knee, as from P to N, and 1½in. at the bottom, as from V to T. For the seat angle go up from C to Z an inch more than for the normal trousers, in order to get a fairly straight seat-seam; therefore C to Z is one-sixth of seat plus 3 inches, instead of one-sixth plus 2 inches.

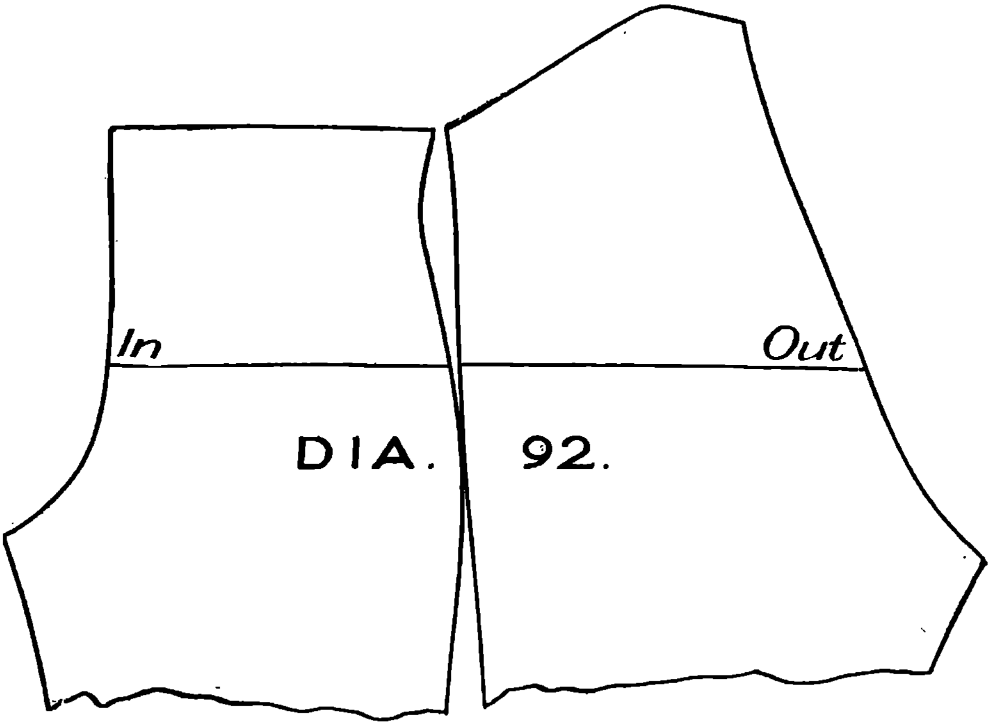
Rule from E through Z to Q.

Measure up the waist of the topsides as from outside of G to H, and apply that quantity as from Q to U, registering half the waist plus 1 inch.

The height of the sideseam is got by sweeping from the top of sideseam of the topside by a pivot being made at the knee. Place the arm of the square on seat line and U to draw line Q U.

Mark in 2½ inches and up 1¾in., which completes the top.

Add on ¼in. of spring above Q and curve out to M.



DIA. 92.

The seat is calculated by measuring from 1 to 2 of the topsides, and placing that quantity on 3, measuring to 4, half the seat plus 2 inches.

It will be seen that the sideseam comes within the sideseam of the topside at this part, on account of the size of the waist and the straightness of the seat-seam; ½in. of round was added to the bottom, which completed the draft.

HORSESHOE FOLDS.

Thomas stated that at the previous meeting the Instructor had mentioned horseshoe folds, and he (Thomas) would be greatly indebted to the Instructor if he would inform them how these unsightly folds were caused. Was it in the cutting, or had the making anything to do with their presence?

In reply, the Instructor stated that horse shoe folds were produced by an excess of length in the undersides between the seat and the knee.

The Instructor further remarked that as an advanced front gives a shortness of fronts and a crooked seat gives extra length of undersides, some cutters argue that they produce these defects; but in his opinion the advanced fronts and the crooked seat may aggravate this defect; yet he thought they would not cause them, as their effects are mainly local, whereas the folds referred to are caused by excess of length between seat and the calf, and it was his opinion that the best way to avoid them was to full on the topsides, or, in other words, keep the undersides on tight at both seat and leg-seams between fork and knee, and full on a corresponding amount over the calf, which provided a receptacle for the calf, and also throws round over the top of the thighs. This treatment is demanded by the development of the figure, as well as the figure's attitude.

This closed a very interesting meeting, and Poole remarked that the Instructor had used a very suitable description when he stated that disproportion was a complex subject; and he thought the more he heard about it the more he felt the desire to study it. No doubt the other members of the class were of the same mind.

LESSON 22.

Several of the members stated that they had put the system to the test with satisfactory results.

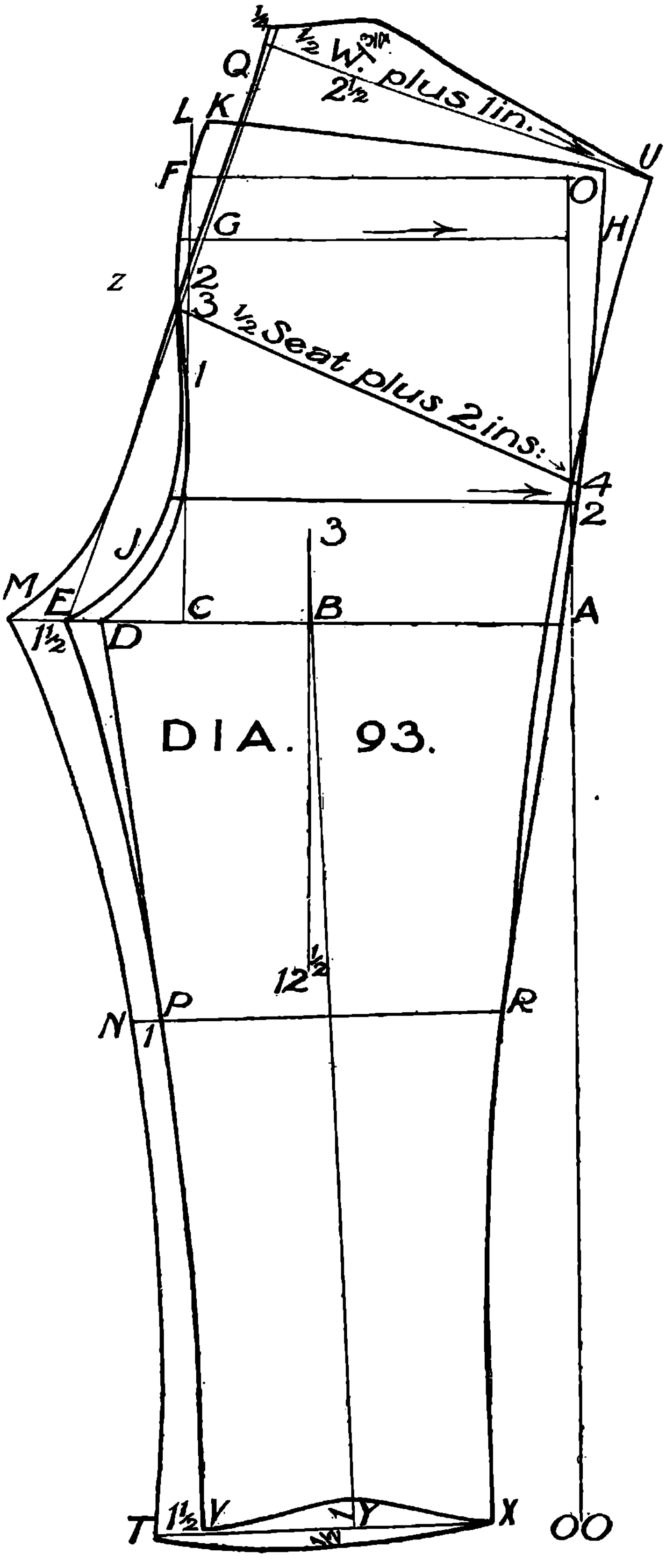
In order to ascertain if they all thoroughly understood how to find the amount of disproportion (this having proved the great difficulty at a previous meeting), the Instructor gave each member a sample set of measures and asked them to find the amount of disproportion.

It was pleasing to find that every member did this, thus proving that the subject had been grasped in a thorough manner.

VEES OUT OF THE TOPS.

Mortimer asked the Instructor why some cutters take out vees from the topsides about 3 or 4 inches from the fly, as shown on Diagram 94?

In reply, the Instructor stated that he was glad Mortimer had asked that question, for it was an important one, especially where workmanship was concerned. The reason was because the increment takes place equally on either side of the front, and not quite in the centre; so that if the front is cut round,



DIA. 93.

as was shown by the advanced fronts, that front-seam has to be drawn in, so that, really, it is much better to take out the vertical vee, and the result is much more satisfactory.

DOUBLE FRONTS.

Simpson enquired if some cutters put in double fronts for corpulent figures, something after the style of French bearers?

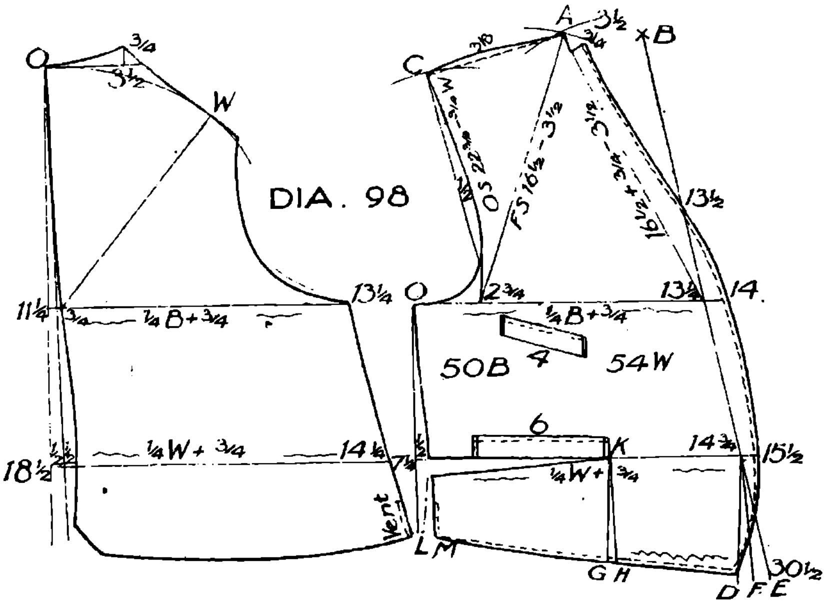
The Instructor said that Simpson had asked a capital question, for the idea of having a double front was a splendid one. The corpulent man whose increment assumes large proportions, likes a support at that part, and French bearers have been largely used for that purpose. French bearers simply consist of a tab left grown on at the top of the button catch. This tab is long enough to be of service to act as a support for the front, and in the end are two holes, which fasten on to buttons sewn on in the inside of the trousers, as shown on Diagram 95. A much better method than the use of French bearers is to have a broad waistband made from double jean sewn in at each sideseam, and arranged to fasten in the front, as shown on Diagrams 96 and 97. This band is shaped by means of vees to fit the figure.

Mortimer was loud in his praise of this waistband, and thanked the Instructor very much for his kindness in explaining it to the class.

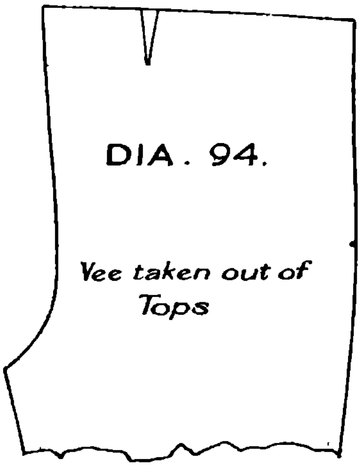
No more questions being forthcoming, the Instructor stated that he would take the corpulent vest next.

CORPULENT VEST.

Proceeding, the Instructor stated that the system which they had been shown adapted itself to nearly all forms of disproportion, without any special adaptation, when the measures such as they had been shown to take direct on the customer were applied. But corpulency was one of the few abnormalities that can be better provided for by a little modification of the system, which he purposed showing them in the present lesson. In order to successfully cater for the needs of the corpulent figure it is necessary to know what those needs are. Where does the corpulent figure vary from the normal? Of course, the most notable variation is the large increase in the size of the waist. It is generally acknowledged that the larger amount is added to the front of the figure; this is not exactly in the centre of the front, but a little on either side, say 4 or 5 inches on either side of the centre of front. The sides are considerably filled up, so that the figure is fairly straight at that part. The hollow below the blades is also filled up, and the back remains pretty much as usual. The corpulent figure is generally short in the neck, square-shouldered, and erect in carriage; the latter being due to the increment of front forcing the figure backward at the shoulders in order to retain its equilibrium. The great difficulty we have to contend with in cutting vests for corpulent figures is the surplus material along the bottom edge. Some cutters meet this by taking out a vee from front end of the pocket, or a little nearer the front. This is not only objectionable, but it is also unnecessary, as the same effect may be produced by a vee taken out of pocket-mouth, as described by the following. Of course, the fit around the bottom can be greatly helped by keeping the staytape fairly tight at that part, and also by putting the facing on short at that part also. The making of a corpulent vest requires more than the ordinary



DIA. 98

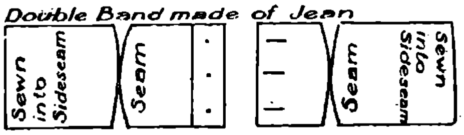


DIA. 94.

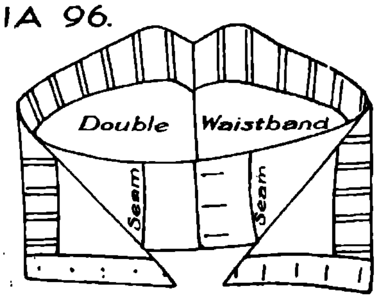
Easy Lessons for Beginners

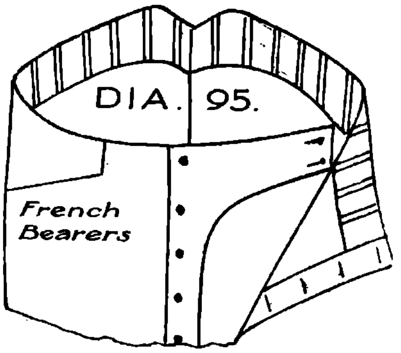
DIA. 97.

Double Band made of Jean



DIA 96.





DIA. 95.

amount of care in order to make it a success.

The Instructor next laid down the following measures, from which he drafted a corpulent vest. He stated that the majority of stout men favour the S.B. vest.

The Measures : 50 breast, 54 waist, 11¼ depth of scye, 18½ natural waist, 16¾ front shoulder, 23 over-shoulder. These are coat measures. 13 opening, 29½ full length.

THE SYSTEM.

Before beginning to draft, the Instructor stated that he thought they would all understand that the measures he had written down were the jacket measures, augmented, of course, with the length of opening and full length.

Draw lines at right angles to O.

O to 11¼ is the depth of scye.

O to 18½ natural waist.

From 18½ mark in ½in., and rule line from O. Come in another ½in. from 18½ and draw centre of back.

Square across from 11¼ and 18½,

O to 3½ is one-twelfth breast minus ½in.

Go up ¾in. and shape back neck.

Sweep out from O towards W, using 11¼ as a pivot.

Form shoulder-seam, making it one-eighth of the breast plus ½in.

¾ to 13¼ is one-fourth breast plus ¾in.

½ to 14¼ is one-fourth waist plus ¾in.

The bottom of the back is completed after forepart is drafted.

THE FOREPART.

O to 7¼ is equal to 11¼, 18½ of the back.

Come in only ½in. at the sideseam.

O to 13¼ is one-fourth of the breast plus ¾in.

½ to 14¾ is one-fourth of the waist plus ¾in.

Take ¼in. off the front and over-shoulder measures, as the vest goes under the coat.

Measure back from 13 to 2¾, the across chest measure less ¾in. to 1 inch, in order to get an easy scye.

Now sweep from 2¾ for front shoulder towards A, by the front shoulder measure, 16½.

Add ½in. to the second sweep, and sweep from 13¼.

Now sweep from 2¾ by the over-shoulder measure, 22¾, less ¾ W of the back to C.

Make A to C ¼in. less than width of the back shoulder.

Square up above 2¾, 1½in., and connect to end of shoulder; hollow ½in. and complete scye.

A to B is made one-twelfth of the breast minus ½in.

Measure off length of opening from A to 13½, plus ½in, minus the width of the back neck Continue to 30½, the full length plus 1 inch, minus, of course, the width of back neck.

Square down from 14¾ to D, and divide D E as at F, which forms the centre line.

Mark the pockets as shown.

Square down from end of pocket as at K to G.

Make the distance from F to H equal to K, 14¾.

Cut along the pocket-mouth to K, and then fold pleat over G H, which opens the cut at the pocket-mouth.

Take off at L M the same amount that is taken out at G H. ½in. must be added on at M to make up for the two seams that are taken at the pocket cut. This arrangement clears away the surplus drapery along the bottom edge.

Add on ¾in. button-stand, and complete draft as shown.

LESSON 23.

MORE ABOUT DISPROPORTION.

VESTS.

At last week's meeting of the class Wilson asked the Instructor if he would show them how the vee was taken out of the front end of the pockets of corpulent vests, as had been mentioned at the previous week's meeting.

The Instructor, in complying with Wilson's request, pointed out that many cutters still adhered to this principle of clearing away the surplus drapery of the bottom edge, and no doubt, in extreme cases, where the increment was located all at the front, this cut was found very useful (see Diagram 99). Why the horizontal vee was generally adopted was because of the many objections raised about the seam from welt end. There was no doubt it looked rather unsightly and inartistic, while the small proportion of the horizontal seam was not seen when the man had his coat on.

SPECIAL FEATURES IN MAKING.

Mortimer asked the Instructor what special features were to be observed in making corpulent vests, as it was stated at the previous meeting that they required a good deal of care in order that they should be a success.

The Instructor stated that the great difficulty to be overcome was the formation of a receptacle for the stomach. This was done to a very great extent by the cutting; yet to give it that artistic finish this could only be gained by harmony in labour with the cutter by the workhand.

How many vests do we see, remarked the Instructor, that have the bottom points curling upwards, and also, in many instances, the bottom standing away from the figure altogether, all through careless workmanship. As the corpulent figure invariably falls away suddenly below the prominence of the stomach, it is imperative that special attention should be given to the manipulation of that part, in order to get it to lie snug to the figure. The staytape around that part should be kept tight. It is a mistake to keep the staytape tight around the gorge and opening, for that draws up the vest from the bottom, and gives it that standing away from the waist effect which has so strongly to be guarded against. The centre of shoulders should be slightly shrunk and the shoulders slightly stretched, after the style of a coat, which is illustrated in Diagram 100.

Special attention must be given to the putting on of the facings. The latter should be put on slightly short from the prominence towards the bottom points; this not only causes the corners to curl inwards, which is a pleasing effect of a large corpulent vest, but also assists in the formation of a receptacle for the stomach. A pleat should be arranged in the shoulders of the breast linings.

Poole stated that he had found that in making corpulent vests that the front end of the pockets required careful manipulation. or else a "bump" was formed. When opening the welt-seam the fulness required to be well worked on to the prominence of the stomach, in order that when the welt was tacked the vest set well to the figure.

The Instructor thanked Poole for this remark.

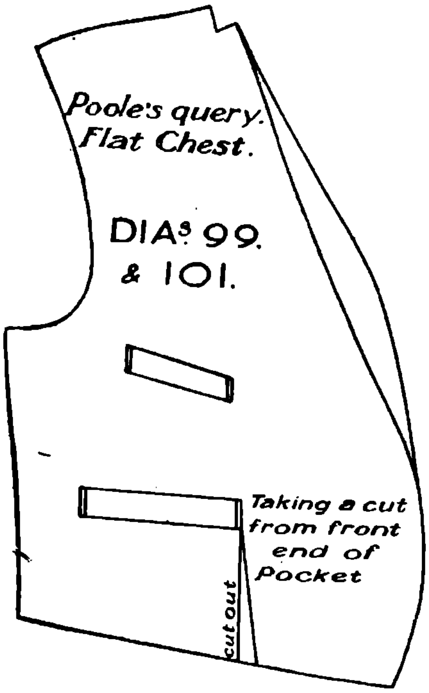
CUTTING THE LININGS.

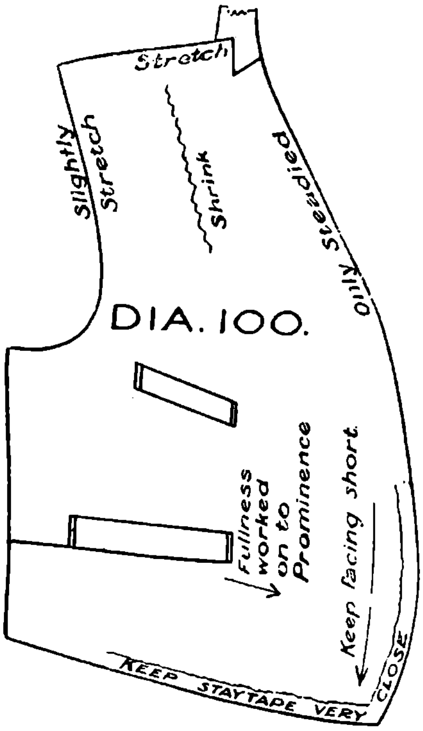
Hodge stated that he had made "pork" with his first corpulent vest. He only purchased ⅞yd. of striped silesia for the lining for the back and forepart, but after taking out the back lining he found the remainder was too small for breast linings, and he could not piece the lining.

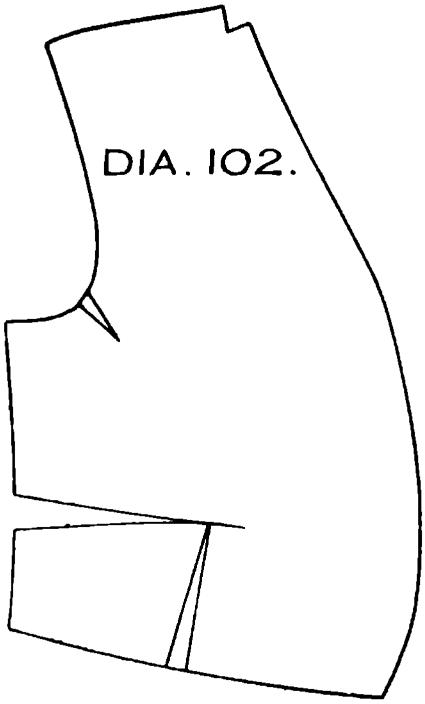
The Instructor stated that was a trouble often met with, as silesias were of a rather too narrow width for economical purposes. It would be found necessary to cut off a special length for the breast lining for large vests, any pieces left over coming in for boys' vests or inside breast pockets, etc.

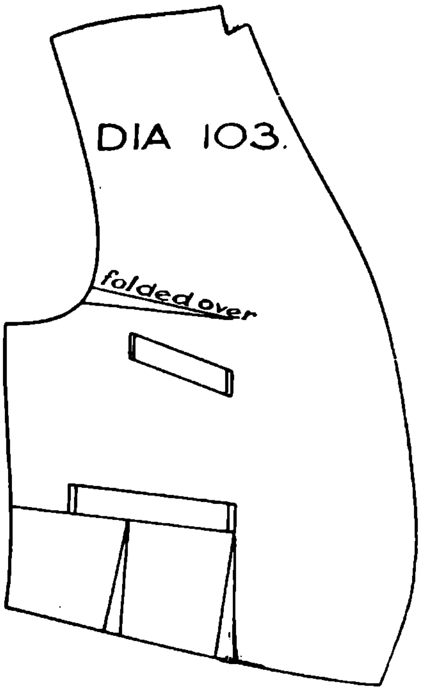
Thomas asked if the provision for corpulency could not be made by keeping the fronts fairly straight and adding the surplus at the sides to make up the size of the waist?

In reply, the Instructor stated that such an arrangement would not be in harmony with the figure's form, for, as he had mentioned before, the greater amount of the increment takes place in the fronts, viz., two-









thirds, and one-third at the sides; and the placing of the seams was practically a matter of detail, and did not affect the principle of distributing the size of the figure on the draft, in harmony with the anatomical changes from the normal as measured on the customer. If the surplus was added at the sides it would remain as surplus drapery along the bottom edge; for if the shoulders and chest fit anyway accurately, the front waist would not fit with the same style as when the vest was drafted as he had shown them.

Mortimer asked what the effect would be at the top button if a corpulent vest was drafted out on the lines suggested by Thomas, having a straight front and all the surplus size made up at the sideseams?

The Instructor stated that undoubtedly there would be looseness at the top button, while at the fronts the appearance would be of a tightness caused through an inaccurately formed receptacle for the abnormality of the front.

Watson enquired if it was a fact that by adding to the sideseams the neckpoint was receded?

The Instructor replied that the addition at the sides and front to meet the size of the corpulent figure was simply a local one, and did not, in his opinion, alter the neckpoint of the garment. Of course, he agreed that corpulent figures required a more crooked cut than ordinary figures, on account of the increased length from neckpoint to prominence of breast; but, at the same time, judgment must be exercised in fixing the amount of variation.

FLAT CHEST.

Poole asked the Instructor how he would proceed with a figure that was very flat on the chest, and had his abnormality protruding prominently below the prominence of the breast; for to his mind Diagrams 99 and 100 were not sufficiently hollowed at that part to fit the flat chest.

Poole marked the pattern as he thought it should be altered (see Diagram 101).

The Instructor stated that Poole was perfectly right, provided the customer favoured such a close fit; but they would do well to remember that it is better to hide an abnormality rather than make it conspicuous; hence, by leaving the outline of front as Diagram 100, the little extra width at that part assisted to hide the flatness of the chest, and, at the same time, reduced the conspicuousness of the abnormality.

WHY BOTTOM EDGE IS ROUNDED.

Simpson asked why the bottom edge was rounded.

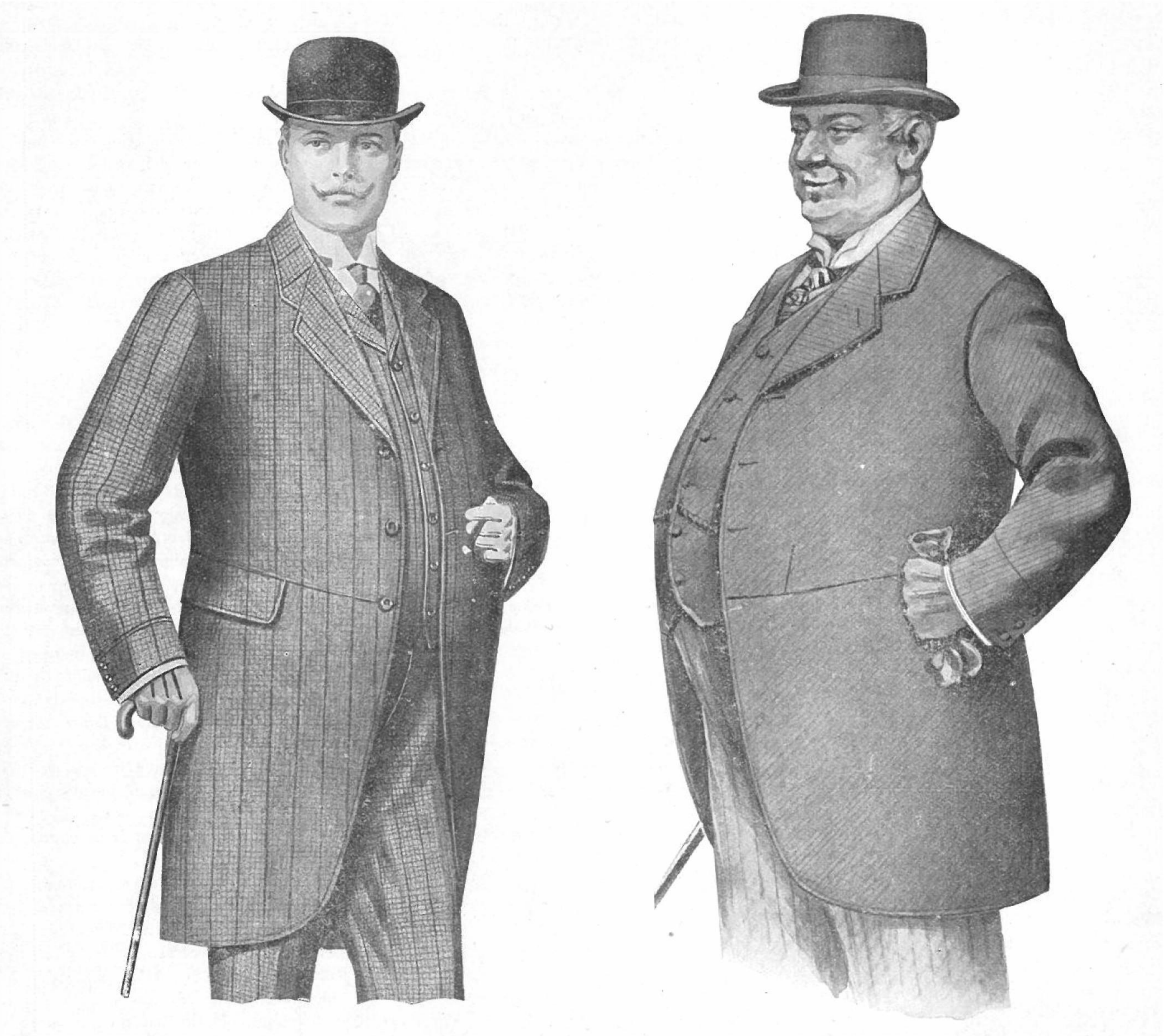
The Instructor replied that when the edge was well drawn in it became straight. If it was straight in the first instance, it would finish with a decided hollow; and vests for corpulent figures are best finished with the bottom edge slightly rounded rather than hollowed, for it was more in harmony with the shape of the abnormality, whilst a hollowed bottom edge looked inartistic on a very corpulent figure. This class of figure does not like deep points in front, yet, at the same time, the sideseams must not be too long.

POSITION OF VEE FOR POT-BELLY.

Thomas enquired if the vee at the bottom could not be placed more forward in the case of a "pot belly"?

The Instructor replied that it most decidedly could, for the position of the cut must be in harmony with the position of the increment, and that some cutters took out two cuts, as shown on Diagram 103.

Mortimer stated that his foreman shaped the pocket cut with a decided round, and also took a slanting cut out, as shown on Diagram 102.



The Instructor said that that was a splendid idea, for it provided for the prominence of the breast; but great care would have to be exercised in the making up to work the fulness well on to the breast, and also over the abnormality.

Proceeding, the Instructor stated that by taking out a small cut in front of the scye we are better able to provide for the prominence of the breast.

Poole asked what the Instructor would do in the case of a flat-chested man who desired a clean fit at the front of scye and at the same time objected to any cuts.

The Instructor stated that he had met with customers of that class, and the way he got over the difficulty was to take out a wedge from the pattern at that part, which cleared away the surplus material, as shown on Diagram 103. Of course, this had a tendency to throw fulness on the breast, but that is worked down on to the abnormality. Wilson enquired how the stripes should run on a corpulent vest.

TAKING CORPULENT VEST FROM STRIPED MATERIAL.

The Instructor said he was glad Wilson had asked that question, for he had seen the appearance of many corpulent vests made from striped materials completely spoiled through the stripes not running truly vertically with the figure. It was incorrect to lay the fronts of the vest on the stripes, for when the vest came to be made up the stripes appeared to run diagonally when on the figure, whereas if they appeared to form a continuous vertical run with those of the trousers, a better appearance was given.

LESSON 24.

THE CORPULENT LOUNGE.

At the last meeting of the class the Instructor stated that, having dealt with cutting trousers and vests for corpulent figures, he would now deal with the cutting of Lounges for such figures. As in the case of vests, the great difficulty that has to be overcome is the clearing away of the surplus drapery of the lower part of the foreparts, caused by the increment of the front.

Whilst the system already given works out satisfactorily for all alterations in atttiude, shape, and size of the shoulders, that is, when the direct measures are applied to the draft as taken on the figure; yet, when we have to deal with large and small waist some little adaptation is desirable.

It is found in the case of corpulent figures that the direct measure system of cutting is invaluable, for such figures have varying peculiarities which divisions of the breast or shoulder measures fail to accurately define in many instances.

DESCRIPTION OF CORPULENT FIGURE.

Corpulent figures are for the most part erect, owing to the fact that the increased increment in front causes the figure to attain an erect form of attitude in order to retain its equilibrium. The shoulders are square, and the neck invariably short; while the scye, shoulders and arms are small in proportion to the breast and waist.

As was stated during the vest lesson, we find, on consulting physiological authorities, that the greater part of the increment takes place in the front, a small portion at the sides, which gradually impairs the contour of the waist, and a still smaller portion goes to the back. It is generally agreed that two-thirds of the increment goes to the front and one-third to the sides and back. As obesity further increases, a relatively larger proportion of the increment protrudes in the front, and the hollow of the waist disappears; but the back only receives a slight addition of this accumulation. We do not wish to imply that, in all cases of corpulency the excess assumes the same development; its transition varies in degree and locality, and, therefore, requires varying treatment.

While in many cases the increment will show itself in the manner stated above, yet in some instances it will appear to be equally distributed all round; and yet again in other cases almost the whole excess appears to go to the front, and forms what is termed the "pot belly" see Diagram 104); therefore, to obtain a successful result a careful observation of the figure is necessary and note of the special requirements for such a figure carefully made.

STANDARD OF PROPORTION.

Proceeding the Instructor stated that in laying down any system abstractly it is necessary to have an ideal or standard of proportion The standard of proportion upon which this system is based has been fixed as the result of long experience by its author at the cutting-board and also his keen observation as to its utility for the majority of districts This has been found to be one of 4 inches difference between the breast and the waist the latter being that much smaller than the breast; 4 inches has been found to be the average difference between the breast and waist in the ordinary well developed figure in the majority of districts hence the variations in accordance with the degree of abnormality are made from this fixed standard of proportion

LOCALITY AND VOCATION.

It is imperative that tailors should consider what an important part vocation and locality play in the art of cutting, remarked the Instructor, with emphasis. Of course, I take it for granted that the more laborious the nature of a man's vocation, the more muscularly developed he becomes, and, consequently, he requires special treatment from the hands of the cutter when getting clothed. It is found that in several parts of the United Kingdom a marked difference in the proportions of the figure exists. This can be attributed to the fact that the early settlers in these Isles were of various tribes who were distinctive in their stature and physique. These ancestral anatomical traditions are distinctly in evidence, for in Scotland and the North of England people are of a more sturdy and robust constitution than those of the South. The former are descendants of the Norsemen, who were noted for their robust constitutions; whilst those of the South are more or less descended from the Gauls and early Normans, and were smaller in build. In the Midlands is found another type, which originated from the fen district, more corpulent in stature generally, being descendant from the early Danes, who were said to be short in the neck and broad-chested.

The Instructor intimated that the reason why he mentioned the subject of locality was because so many cutters, when they changed their berths and found their new customers required great changes in their method of cutting, blamed the system, whereas it was their failure to grasp the requirements of the figures of the new district. They failed to note sufficiently well that a great difference existed in the form of the figures. It is here where the reliability of the system given becomes apparent, remarked the Instructor, for the attitude of the figure is correctly fixed by the direct measures; and when the method of varying the degrees of disproportion is mastered, the customers met with in any district, no matter whether they be giants or midgets in sizes, the cutting of their garments is made quite an easy task.

FINDING AMOUNT OF DISPROPORTION.

The amount of disproportion is found in the same way as for the vests, viz., take 4 inches from the breast measure, which finds the proportionate waist, and what the real waist differs from it locates the amount of disproportion. For example: 50 breast, 54 waist. 50 minus 4 equals 46; 54 minus 46 equals 8 inches disproportion.

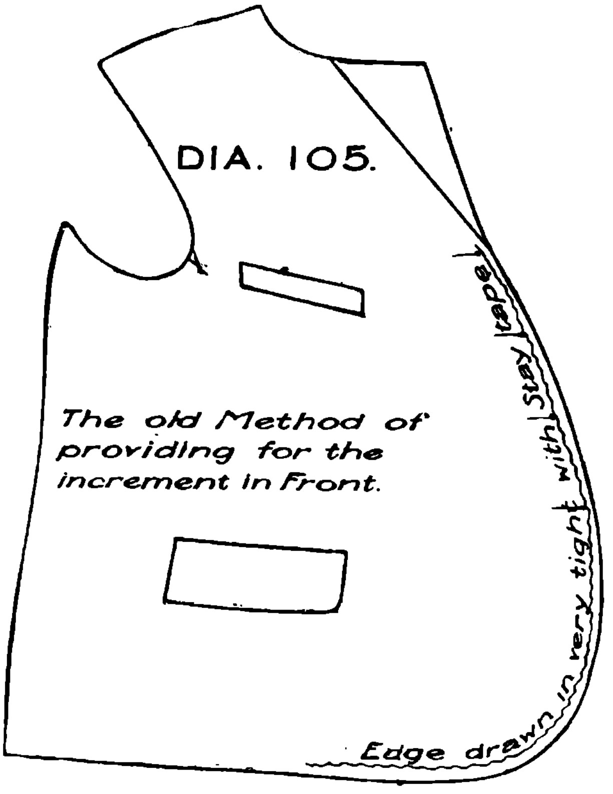
REQUIREMENTS OF THE CORPULENT FIGURE.

As already stated, it is one of the generally adopted rules of the trade to put one-third of the disproportion at the side and the remaining two-thirds at the front. Simple as this arrangement may appear, yet there are several ways of doing it. A stout man is generally rather straight in the back, and his blades are not prominent, while, at the same time, it is noticed that his arms do not hang as far forward as those of the normal figure. The corpulent figure requires a longer distance from the neckpoint to the prominence of the breast than the normal, while, at the same time, such figures object to too much loose material in the fronts or at the sides. Square-fronted jackets or D.B. Reefers are practically out of harmony with the tastes of the corpulent man. The surplus material in the fronts is a source of annoyance to him.

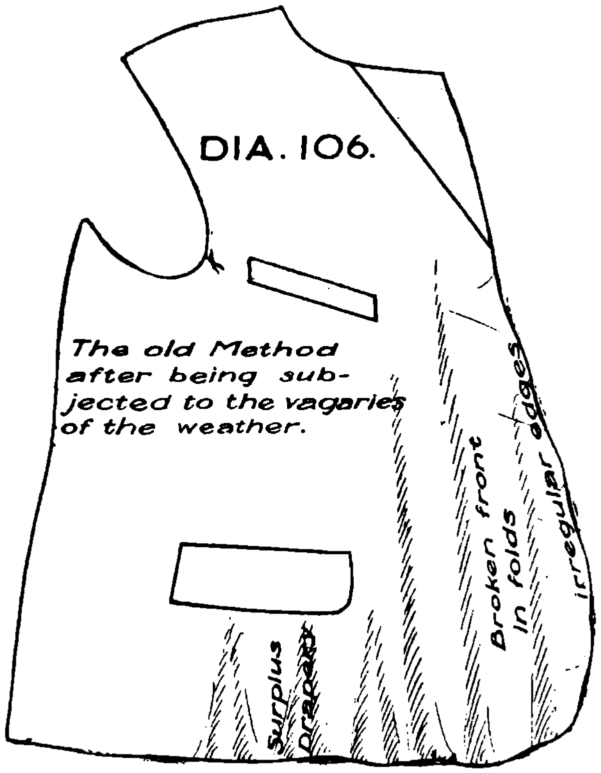
It is always prudent to exercise care to avoid anything calculated to increase the size of the wearer, both in the making and the drafting of the pattern, and also in the selection of the colour of the material, as was mentioned when dealing with the corpulent trousers. Dark materials, especially dark grey, or any colour which does not attract the light, are the most suitable colours for corpulent figures. A neat stripe, or the ever-popular bird's-eye check, are to be commended.

Wilson enquired what would be the effect if a stout man wore a loud check material?

The Instructor replied that a prominent check would show up his corpulency, and it was better to hide any excess of obesity than show it up. The best method, and the one generally adopted for meeting the requirements of the corpulent figure, is the one usually adopted when cutting Chesterfields, that is, the fronts are lengthened from the neckpoint to the prominence of the breast, which gives a straighter breast line, for a straight line will fit down the centre of a figure far better than a curved or hollow one. The surplus drapery in the skirts is folded over, and a cut taken out under the arms, thereby only retaining sufficient material for the draping of the sides.


The old Method of providing for the increment in Front.
Edge drawn in very tight with Stay tape

DIA. 105.


The old Method after being subjected to the vagaries of the weather.
Surplus drapery
Broken front in folds
irregular edges

DIA. 106.

THE OLD METHOD.

On Diagram 105 we illustrate the old method of drafting the corpulent Lounge. No underarm cuts or anything else was provided, and the round on the fronts was drawn in by staytape, and well worked back on to the round of the breast. This was not only difficult to do, but directly the coat was subjected to the vagaries of the weather the fronts were all alive, and were, in many instances, hideous to behold. ?

THE NEW METHOD.

By the arrangement shown on Diagrams 107 and 108, this drawing in of the fronts is obviated, and yet at the same time every provision can be made for the prominence of the breast; and, what is more, such manipulation will stand the vagaries of the weather, and, therefore, the garment retains that nice form which is so much admired.

Diagram 106 gives the reader some idea how the old method of providing for corpulency was deficient. Here is illustrated the form such coats invariably took after getting wet. The fronts were all alive, and it was found necessary to rip open the edges and snip the staytape before pressing.

SHORTCOMINGS OF THE OLD METHOD.

The Instructor stated that he had prepared these diagrams in order to show the shortcomings of the old method. When the amount of disproportion is under 6 inches, the fish under the arm is reduced, and also the amount of suppression between the back and forepart. For instance, if there is 3 inches of disproportion, fill up the fish ¼in., and also reduce suppression between back and forepart a similar amount. If 6 inches disproportion, then omit the fish altogether, but suppress ½in. between back and forepart. It is when the amount of disproportion is over 6 inches that we resort to the method of raising the breast line and the wedge principle of reducing the skirt drapery.

The Instructor then laid down a sample set of measures for corpulent figures, as follows: 50 breast, 54 waist, 11¼ depth of scye, 18½ natural waist, 32½ full length, 9½ across back, 24 elbow, 33 sleeve, 16¾ front shoulder, 23 over-shoulder, 11½ across chest.

THE SYSTEM. DIA. 107.

Draw line O 32½, full length.

O to 3¾ is one-third depth of scye.

3¾ to 6¼ is 2½ inches.

O to 11¼ is depth of scye.

O to 18½ is natural waist.

Square off from these points.

Come in ¼in. at breast instead of ½in. or ¾in., as the corpulent figure is not so hollow in the back.

O to 3¾ is one-twelfth of the breast less ½in.

Go up ¾in. and shape the back neck.

Measure off width of back plus ½in. to 10, and curve out to 10⅜; draw shoulder-seam.

Now, in order to give more length to the front from neckpoint to the prominence of the breast, we raise the breast line as from 12½ to 27½, as follows:

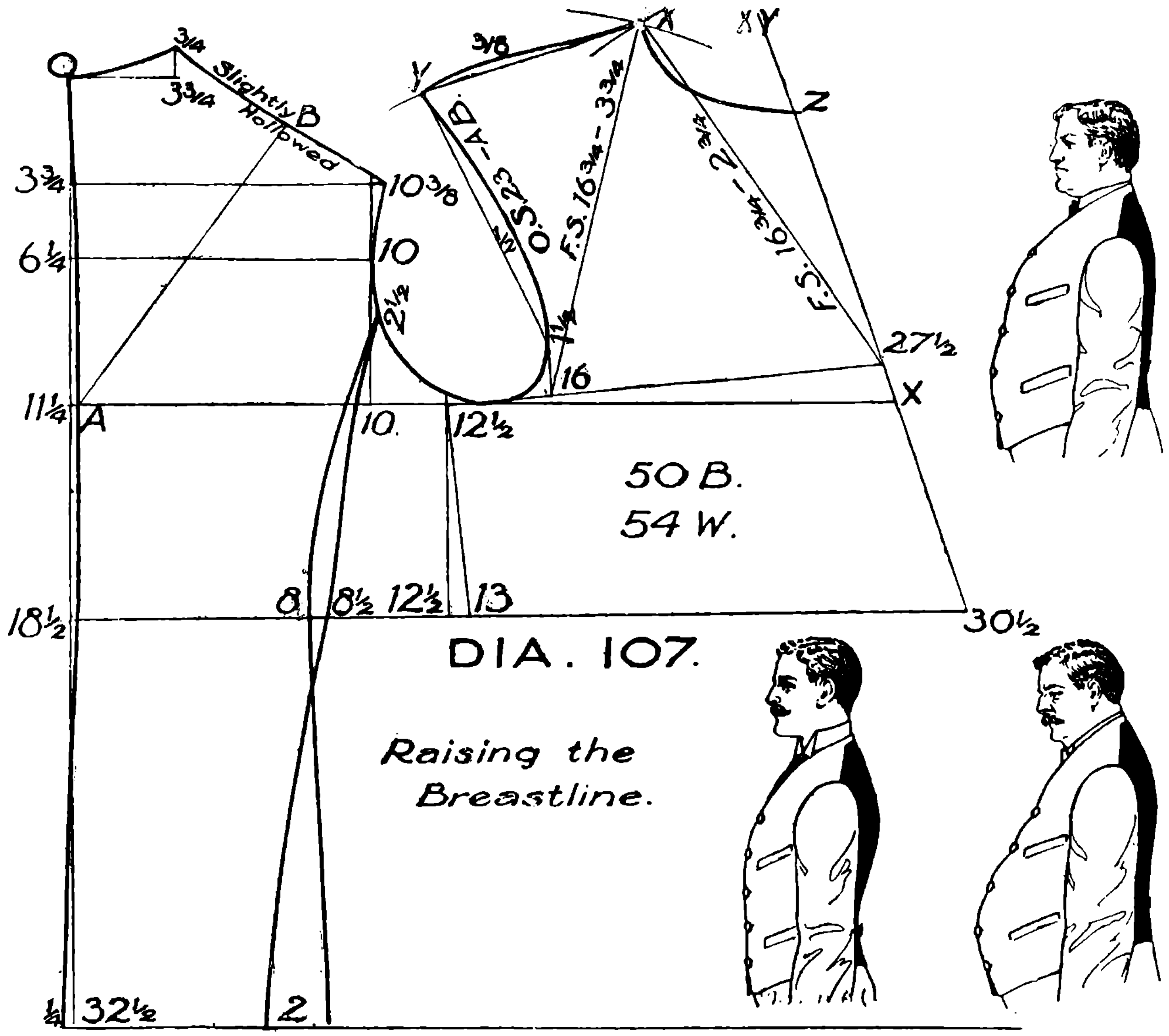
Measure in from 11¼ to 12½, one-fourth of the breast, 12½ inches, and square down to the waist line as at 12½.

Now measure forward from 12½ to 13, one-sixth of the disproportion, 8 inches, less the inch that is usually taken out in the under-arm fish.

Place the arm of the square on 13, 12½, which fixes the line 12½, 27½.

From 11¼ to 27½ is half the breast plus 2½ inches.

The formation of the shoulders is made from line 12½, 27½, instead of line 12½ X, and made as previously explained for the normal system.



DIA. 107.

Raising the Breastline.

On Diagram 107 was shown the drafting of the Corpulent Lounge above the waist line, so in this concluding part of the report it will only be necessary to follow on from that part and show how the surplus drapery is cleared away from the skirts.

Rule through Y, Z, 27½, 30½ to S, in the first instance. That forms the centre line in the ordinary Lounge, remarked the Instructor, but it provides too much round on the fronts, which have already been shown to produce unsightly folds when subjected to the weather. In reducing the quantity of surplus drapery in the skirts we must not reduce the size of the waist, for the majority of stout men only use the top two buttons to fasten in their Lounges, and generally have their coats smartly rounded away in order that no surplus material will be present in the front. In order to reduce the skirt drapery, square down from 30½ by waist line, 18½, 30½, to R.

Now halve R S as at W, and this forms the new centre line as from Y, Z, 27½, 30½ to W. This arrangement you will observe makes a straighter front; but still there is too much material in the skirts in the vicinity of the pockets. To clear this away it is necessary to mark the position of the hip pocket. This is placed about 12½ inches below the depth of the scye.

Next measure the distance from the centre line, 30½ W, to sideseam, and mark the half of the pocket 1 inch nearer the sideseam, as shown by X on Diagram 108.

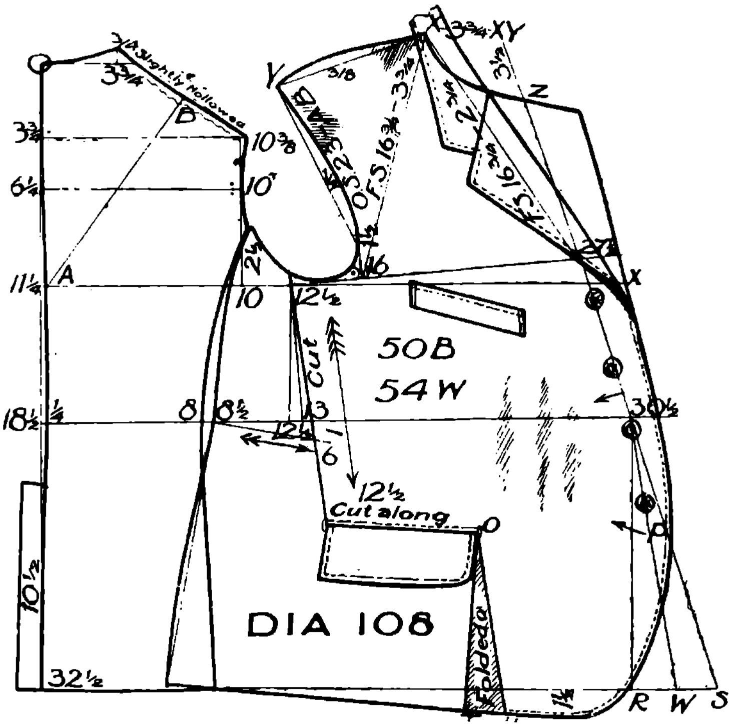
Poole asked if this was a reliable method of fixing the position of the pocket? to which the Instructor replied that it would be found to answer admirably, for it was advisable not to place the pockets too far forward in stout men's coats, for, being invariably erect, they carried their arms more backward, and, consequently, when the pockets were kept slightly to the back from the half-width of skirt, it was found to answer well in all cases.

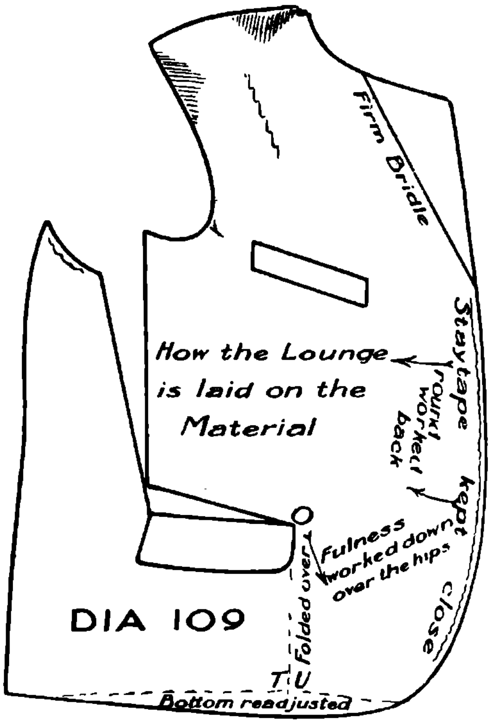
Having marked the position of the pocket, square down from the end as at O to T. Measure the distance from O to P, and make W U the same distance. Connect U to O.

U to T is folded over, but before this operation can be done it is best to complete the outline first.

Drop the fronts 1½in., for this is necessary, seeing that the corpulent figure is erect, and requires extra front length. Sometimes 1½in. will be insufficient to meet the requirements, for it is unsightly if a stout man's Lounge is short in the fronts.

Mortimer wanted to know how that was noticeable when the fronts were rounded away; to which the Instructor replied that in this case, if the sides appear short, it gives the appearance as if the coat would have been very short in front if it had been cut square fronted, and that effect must be avoided.


DIA 108


DIA 109

Continuing the draft, the sideseam was suppressed ½in. between the back and the forepart, while the top of the sideseam was fixed at 2½ inches above the depth of scye line. The spring over the hips was obtained by measuring in 6 inches from sideseam and dropping down in front of this quantity below the waist line 1 inch, and then placing the arm of the square on this new line, and adding on a little round beyond the newly formed sideseam, as shown on Diagram 108. The underarm cut is taken up to point 12½ from the end of the pocket.

The Instructor next cut down the underarm cut and along the pocket-mouth, and folded the pattern over from U to T, which necessitated the readjusting of the run of the bottom. By folding it over to T the underarm cut opened out, which was the way the coat must be cut out of the cloth.

HOW LOUNGE IS LAID ON MATERIAL.

Diagram 109 shows how the Lounge is laid down on the cloth.

The arrangement for clearing away the surplus skirt drapery by means of the pocket vee was warmly appreciated.

LESSON 25.

When the members of the class met again, together last week the Instructor found that the majority of them had brought drafts of Lounges for corpulent figures, which they desired him to examine in order that any doubtful point could be made clear, so that the success that has marked the progress of the class could be continued, notwithstanding that the great problem of corpulency was being tackled.

On examination, these drafts proved fairly satisfactory.

DISADVANTAGES OF SEAM BELOW POCKET.

Wilson asked if it would not be permissible to take out the surplus material altogether at O T U, and put a seam at that part, as was described as being done in corpulent vests by some cutters.

In reply, the Instructor stated that unless Wilson wanted the underarm cut to be inserted, he would find a prominence formed at the waist above point O; and, besides, a seam from end of the pocket would be sure to be disapproved of in a coat, for the latter garment is more conspicuous than a vest, and a seam at end of the pocket would give the appearance of the pocket having been torn and repaired.

CROOKENING AND RAISING BREAST LINE.

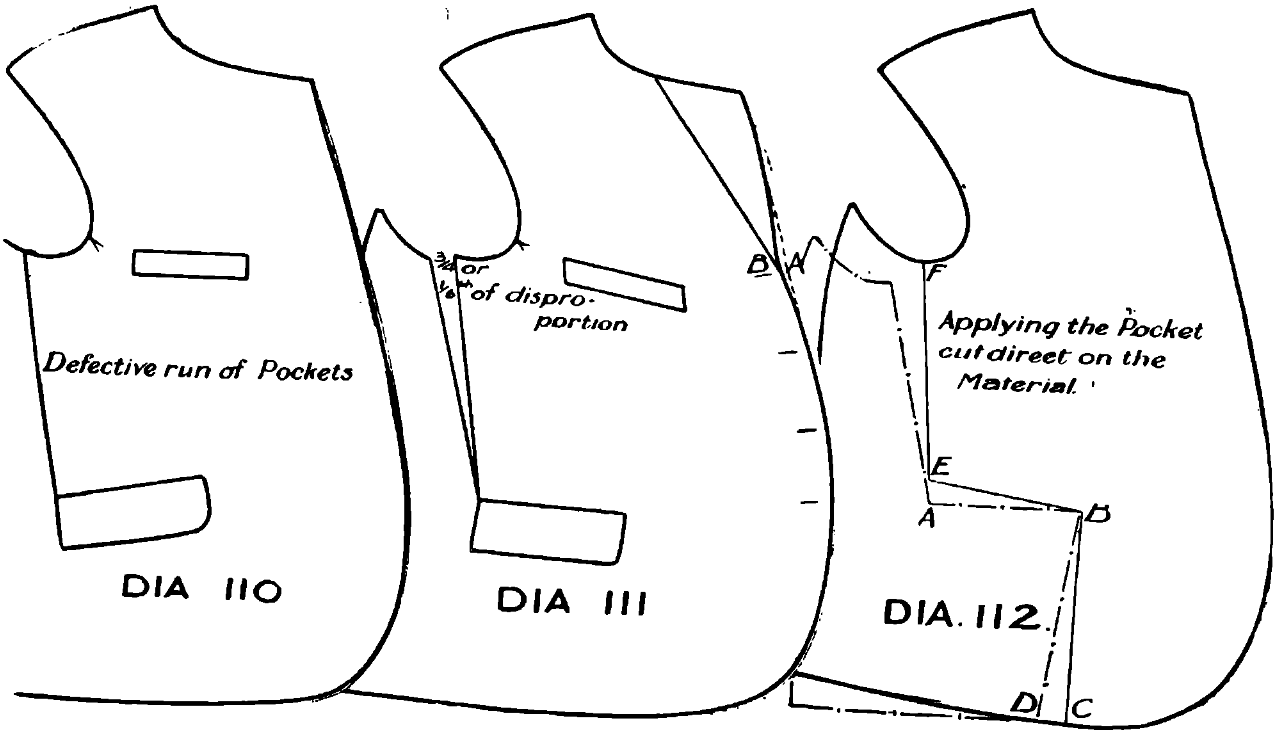
Mortimer asked if crookening the shoulders would not meet the requirement of lengthening the front edge sufficiently without raising the breast line?

The Instructor replied that in cases of lesser degrees of corpulency a crooked shoulder did provide sufficient length of front edge, or, rather, he should say, length from nape to prominence of the breast; but it was found that when the amount of disproportion exceeded 6 inches, as given on the draft, the length from nape to prominence of breast must necessarily be greater, and was best provided for by raising the breast line so that in the formation of the shoulders the attitude of the figure was catered for directly, and this plan worked splendidly.

FRONT END OF POCKET.

Poole stated that he had often experienced trouble at front end of the pocket, a bump being formed at that part.

In reply the Instructor stated that the bump complained of by Poole was not one of the easiest things to avoid, and required careful manipulation. The Instructor added that he would strongly advise them not to cut the pocket-mouth the full length at first, because by the time the underarm cut is sewn, and the fulness well worked over the hips, unless very great care had been taken when cutting the flaps to get them accurate in length, they would often find that the flaps were short, and an ugly pocket-mouth would result by putting on short flaps.



HOW TO CUT THE POCKET-MOUTH.

Mortimer asked if the pockets should run straight across the figure or drop in fronts; and how was the desired effect arrived at?

The Instructor stated that he was pleased Mortimer had asked that question, for it was a very important one. He (the Instructor) had seen "pork" made through the pockets, when the coat was finished, pointing upwards, thus producing a crescent-shaped effect (see Diagram 110), which looked very unsightly. The pockets should run in harmony with the bottom of the coat, as shown on Diagram 109.

Mortimer thought if the coat was short in the fronts at the try-on, the pocket would then run straight across the figure.

The Instructor said that the simplest way was to mark the front end of the pocket from ½in. to 1¼in. in extreme cases, lower than the back end below the waist line, for this plan fixed the run of pocket irrespective of the bottom, which, if it was found short, could easily be lengthened by utilising the inlay at that part at the try-on.

Diagram 110 illustrates the effect produced if the front end of the pockets are not dropped. On this diagram is also shown the effect of lack of harmony of the welt ends of the breast pocket, and also flap, with the front edge and sideseam, respectively. It is the careful attention to these details which goes a long way towards making a successful garment.

Poole remarked that he had found that when he got a large coat of this description he felt rather at sea, for with its out-of-the-way size the run of the flaps and welts often taxed his skill to the utmost, and he considered it would be a great benefit if the cutter was to re-mark the pockets after the underarm cut had been sewn, after the try-on, or else cut the flap himself.

With this the Instructor agreed.

Simpson asked the Instructor if there was not another method of cutting corpulent Lounges without having to resort to folding drapery over on skirts, as shown on Diagrams 108 and 109.

POINTS ABOUT THE FRONT EDGE.

The Instructor replied there was a method by which means the fronts were straightened at the breast, but it was not satisfactory in the extreme cases of disproportion, as the pocket cut; but for cases of say 4 to 6 inches of disproportion it could be used successfully. This arrangement is illustrated on Diagram 111, and consists of taking out a V-shaped cut under the arm to the extent of one-sixth of the disproportion, less what was taken out in a fish in the normal. Thus, one-sixth of 8 inches is a little more than 1¼in., from which deduct the ½in. usually taken out in a fish, which leaves ¾in., which is taken out at the top of this vee.

Simpson further enquired how the Instructor would provide for this cut when drafting.

The Instructor replied that on the depth of scye line he measured out half the breast plus 2½ inches for making, and then a further ¾in. for the vee, and then found the front of scye as usual by the across-chest measure.

Black stated that he found when drafting out corpulent Lounges, in order to get a lapel of respectable size he had to spring out from B, which caused a broken line of front edge.

The Instructor replied that this was all right, provided the customer favoured a dead-pressed lapel; but if a soft roll was desired, then the outline of front should run continuously, as A; in fact, this was to be preferred at any time, for the surplus width could be taken off forepart at underarm-cut, and the scye slightly advanced to meet the requirement.

MANIPULATING THE WEDGE BY BLOCKS.

At this point rather unusual interest was taken in a remark made by Thomas, who stated that one of his tailor friends had remarked to him that this pocket cut could not be manipulated when using block patterns; and as corpulent figures did not come so frequently as others, there was more need of a reliable method that could be applied direct, instead of having to draft a special pattern for every customer.

The Instructor stated that he thought he could easily show them the fallacy of this assertion. He was pleased to hear that Thomas's friend anticipated their making sufficient progress to enable them to take a berth and to use a block pattern. The majority of cutters use block patterns to enable them not only to get through the quantity of trade, but also to retain the style in garments; and when they came to make their blocks by the system he had taught them, and then to use them, they would see the sound principles of the system further enhanced. He had not intended dealing with the cutting from the material in this way; but as the question had been asked he would show them, in order to illustrate its adaptability. Supposing they had got a pattern after the style shown on Diagram 112, without the cut, and they wanted to cut a coat by it with the pocket cut arrangement, all they would have to do would be to mark the outline of the forepart on the cloth, and mark pocket-mouth as A B; then square down to C. Next mark up from A to E from 1 inch to 1½in.; then, when the square is placed on E B, and a line drawn to D, the distance from the latter to C will meet with their idea of how much should be taken out of the drapery; 2 inches is a good guide.

Now mark underarm cut and along pocket-mouth, and fold D over to C, and we get the desired effect as shown by dotted lines. Of course, the bottom will require readjusting at D C.

Thomas thanked the Instructor for this information, and stated that when next he saw his "chum" he would "have it out with him" about the adaptability of the pocket cut, and would show him this tip that the Instructor had so courteously shown them.

LESSON 26.

THE WEDGE THEORY.

Poole soon set the ball rolling by stating that he had "struck a bright" for providing for the requirements of corpulency He stated that to his mind the longer length of front could be obtained by inserting a wedge in the breast at the part where the figure was most prominent. This, he considered, would be at the part just below the level of the scye, and he thought if a wedge was inserted, as illustrated by A B C, on Diagram 113, it would meet the requirements, as well as raising the breast line.

The Instructor thanked Poole for his "bright," but pointed out that the raising of the breast line, as he had shown them, was the same as inserting a wedge at the scye level, only it was done scientifically, in accordance with the degree of disproportion the waist showed over the breast; whereas the wedge, as mentioned, although sound in theory and principle, left its size to judgment, or guess-work; whereas the method he had shown them was fixed by a reliable method, and worked automatically for every large disproportionate figure.

DIAGONAL VEE.

Simpson, who had spent some time in the United States, stated that when working in America he had seen the vee taken out in a diagonal fashion, running towards front.

The Instructor stated that he had also seen that method of reducing the drapery, and he might state that it was often resorted to by American cutters when the figure was "pot bellied," for it cleared away the surplus just underneath this prominent abnormality.

Simpson asked the Instructor if he would kindly show the class how this vee was taken out in the Yankee fashion.

In complying, the Instructor stated that the pocket was marked as he had previously described for the corpulent figure, and the underarm cut marked. The next operation was to cut down the underarm cut and along the pocket-mouth; then fold over the surplus drapery below the prominence of the abnormality, as illustrated on Diagram 114, until X drops below Z about 1½in. Of course, the amount to be folded over at O P varies according to judgment; 2 to 2½ inches is often folded over. The fronts at O P would need a little adjustment.

Wilson asked if it was not safer to keep the slope of the shoulders fairly square?

The Instructor replied that that was so, for the corpulent figure was generally square shouldered, yet deep in the scye and short bodied. Of course, very great care must be taken to avoid getting too deep a scye.

Thomas asked if it was not desirable to reduce the spring over the seat?

The Instructor replied that this could be tested after the pattern was fully drafted, with the surplus drapery cleared away, following the principle of letting the forepart overlap the back half the difference between the chest and seat measure. A capital guide was to allow for seams, and then 2 inches for pocket linings, etc.

THE PLACING OF THE DISPROPORTION ON FRONTS BY SYSTEM.

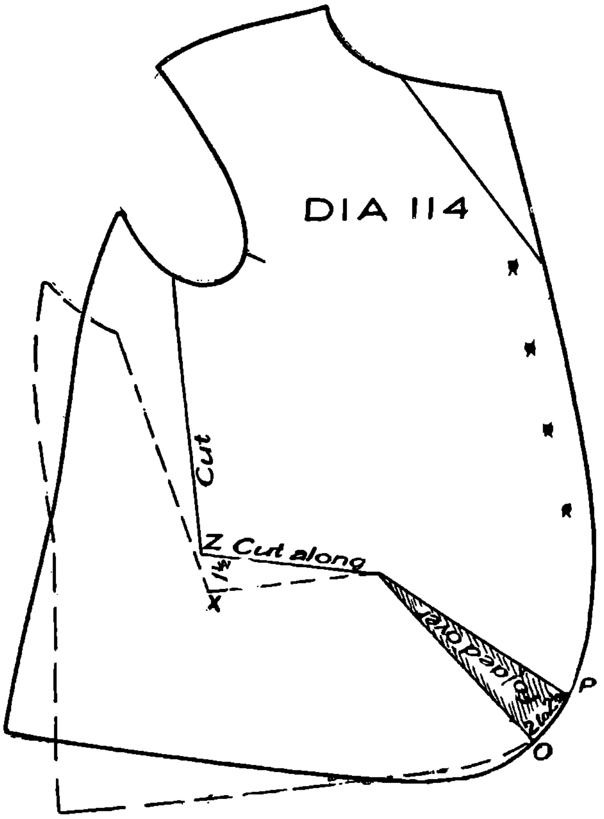
DIAGRAM 115.

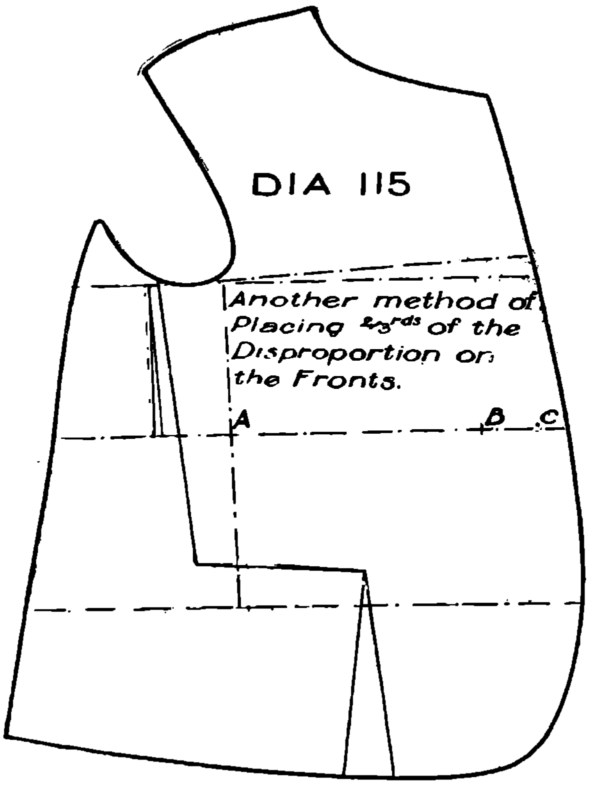
Simpson asked if there was not a systematic method of placing the proportion of the increment to the front from the underarm cut, otherwise than what the Instructor had already shown them?

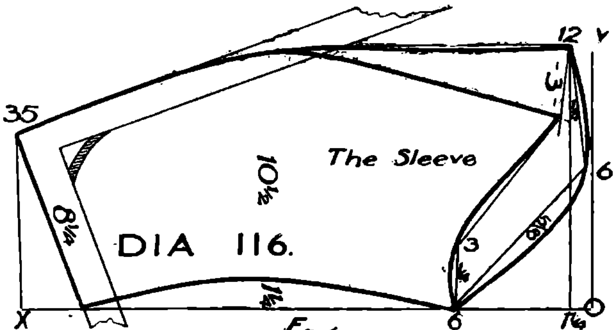
The Instructor said that a good plan, which was followed by a number of cutters, was to find the front edge at the waist for corpulent Lounges by squaring down from the front of the scye to the waist line, and then measuring forward from this point, A, one-fourth of the proportionate waist to B, then adding two thirds of the amount of the disproportion to C, after which they added on the button stand.

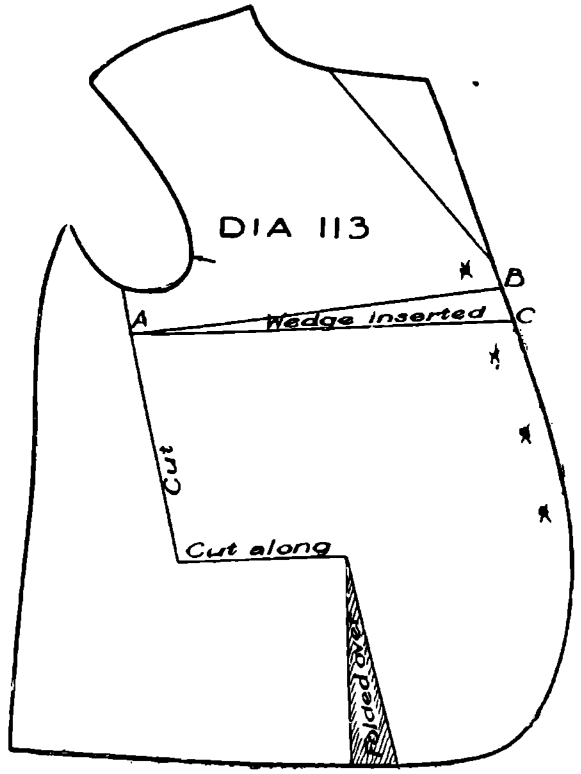
THE SLEEVE.

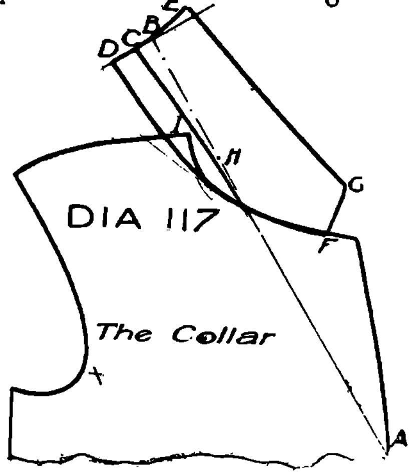
The Instructor next went on to deal with the cutting of the sleeves, saying it was as well to remember that there were two or three special features to observe which were distinct from the normal coat sleeve. For instance, the sleevehead of the corpulent Lounge was made rather flat, as the shoulders were usually smaller and flat as compared with the normal. When fixing the balance of the sleeves it was well to remember that the corpulent figure did not require his sleeves to hang so far forward as the normal figure, as his attitude was more erect, which threw the arms more backward. How many times do we notice (continued the Instructor) that the sleeves are pitched too forward for the erect figure, causing the sleeve to stand off at the cuff and be foul at the back at underarm? Whilst the rule he had given them to fix the size of the elbow and cuff for the proportionate figure was merely a guide rather than a principle, for the corpulent figure it required a little modification, for the arms do not increase in proportion to the waist. If ½in. to ¾in. was taken off the elbow, and ¼in. to ½in. off the width of the cuff, it would be found satisfactory. Barring these modifications, the sleeve was produced on the same lines as the normal, O to 6 equals the width


DIA 114
Cut
Z Cut along
1¼
X
Folded over
P
O


DIA 115
Another method of Placing 2/3rds of the Disproportion on the Fronts.
A
B
C


12
V
35
The Sleeve
10½
8¼
DIA 116.
6
3
X
6
1¼
O


DIA 113
B
A
Wedge inserted
C
Cut
Cut along
Folded over


D
C
B
E
H
G
DIA 117
F
The Collar
A

of the scye, obtained by measuring from 10 to 16 of Diagram 107.

"Are O, X, Y at right angles as for the normal?" asked Wilson.

The Instructor replied in the affirmative, and continued: From point 6 to 1¼ fixes the balance of the sleeve. The distance from 6 to 1¼ will become relatively shorter the more backward hanging the sleeve is made, which, of course, in turn makes 1¼ to O greater. By placing the arms of the square on the two pitches, stated the Instructor, you are able to gauge the balance or hang of the sleeve fairly accurately, in harmony with the attitude of the figure. Square off from 1¼ to 12. This latter point is obtained by placing the back and shoulders in a closed position, and measuring straight across from back pitch to forearm pitch. 6 is half 1¼, 12. Connect 12 to 6 and add on ¼in. of round. Connect 6 to 6 on line O X, and add on only ½in. or ⅝in. of round, and thus keep the sleevehead flat. Measure off the length of the sleeve, allowing for the three seams, two in the back and one off sleevehead, and mark elbow as at 24, and cuff at 35. Hollow forearm 1 inch or 1¼in., and mark off width of elbow, 10½ inches, which is 2 inches less than one-fourth of breast, and is more in keeping with present style.

The cuff is made about one-sixth breast less ½in., 8½ inches. To get run of cuff, place arm of square on 24, 35, as shown on Diagram 116. From 12 to elbow is slightly hollowed, while from 24 to cuff a little round is added. For the underside sleeve a pivot is made of the elbow from which to sweep in from 12, in order to find the relative length to the hind-arm-seam of the undersleeve.

The next step is to measure the distance between the two sleeve pitches under the arms, as from 10 to 16, Diagram 107, deducting, of course, for the seams. Apply this measure from 6 in the direction of 9. Square in 3 inches from 6, and hollow ¼in., connecting to 9 as shown.

Connect 9 to elbow and the sleeve is complete.

THE COLLAR.

The collar was next cut, the Instructor stating that, owing to the neck being short, the stand of the collar would not need to be so high, 1 inch being sufficient. At the same time, the corpulent figure, being erect, would require a longer crease-row.

Mark out from hollow of gorge the depth of stand required, less ¼in., viz., ¾in., and rule through H from A to B.

From B to C mark the difference between the stand, 1 inch, and the fall, 2 inches.

C to D is 1 inch, and C to E 2 inches.

Mark out from I to D the width of the back neck, plus ¼in. for a seam, 4 inches.

E is sprung out a little from line D.

Lower F a little, and make F G to taste, about 1¾in., and connect to E.

A H C is the crease-row.

The remainder of the evening was devoted to drafting, and the Instructor was kept busy examining the numerous drafts.

The Instructor informed the writer that, although he felt confident that any corpulent figure, no matter how large he may be, would receive ample justice from the hands of the members of the class, yet there were still a few more points to be considered which he purposed dealing with at the next meeting.

LESSON 27.

MORE ABOUT CORPULENCY.

FINDING A WORKING SCALE.

Having previously given the method of finding the scale for the normal figures, the Instructor stated that Mortimer had come to a right decision, that to take the half-chest as a scale from which to work out the front and over-shoulder measures, etc., that the shoulders came out far too large.

"But why trouble with scales," remarked Wilson, "when you can take the measures direct, and then apply on the draft in the same way as you have taken them?"

Whilst admitting that they would all agree with Wilson that his favouring of taking and applying the measures direct was without doubt the most effective way of getting the size and shape of the shoulders, yet Wilson must remember that very often it is not practicable to take these chest measures, for there are hundreds of cutters who have to work from travellers' measures, or self-measurement forms. Sometimes it happened that even when they have the opportunity of taking these direct measures they forgot to take, perhaps, the front shoulder measure, hence it was imperative that they should know how to find it with decided reliability by working out a scale.

Proceeding, the Instructor said that it was found that in stout figures the shoulders have not developed at the same ratio as the breast and waist, and, consequently, the shoulders were relatively smaller. On the other hand, the scale for little boys should be larger than the half-breast, as the shoulders and other parts of the body, including the waist, were relatively larger from birth. From 36 to 40 the actual breast measure may be taken. Above 40 breast deduct ¼in. for every inch above 36, the half of which finds the working scale.

For example, take a 48 breast: 48 minus 36 equals 12 quarters of an inch, which is 3 inches to be deducted from 48, which leaves 45 as the working scale.

The depth of scye is best fixed by a sixth of the actual breast measure plus 3 inches, which, for the 48 breast, is 11 inches. However, there are some who prefer to find it at one-fourth of the scale, hence the 45 would be the working scale, and one-fourth of 45 is 11¼. The across-back is fixed at one-fifth of the working scale plus ¼in., viz., 9¼.

The front shoulder one-third plus ½in. of the working scale, viz., 15½.

The over-shoulder a half of the working scale minus 1 inch, viz., 21½.

And the across-chest one-fourth of the actual breast measure minus 1 inch, viz., 11 inches.

In cases where the figure exceeds 50 breast it is best to cut a coat to a size or two less than the working scale with respect to the shoulders, for it is found that the shoulders do not increase in proportion to the breast and waist over 45 breast. Of course, there are exceptions, but if it is possible to take the short check measures, then their usefulness cannot be over-estimated when you come to draft out the coat.

CUTTING FROM STRIPED MATERIAL.

Mortimer asked which was the best way to lay the forepart down on the cloth if the latter had a distinct stripe?

The Instructor stated that he was pleased that that question had been asked, as it was an important one, and also one that had caused him considerable worry many a time, for he had found that corpulent men strongly objected to the stripes running to the front (see Diagram 120), forming, when the coat is buttoned, an acute angle. This is experienced (explained the Instructor) if you place the front edge on the straight, close to the edge if the cloth, as illustrated on Diagram 119.

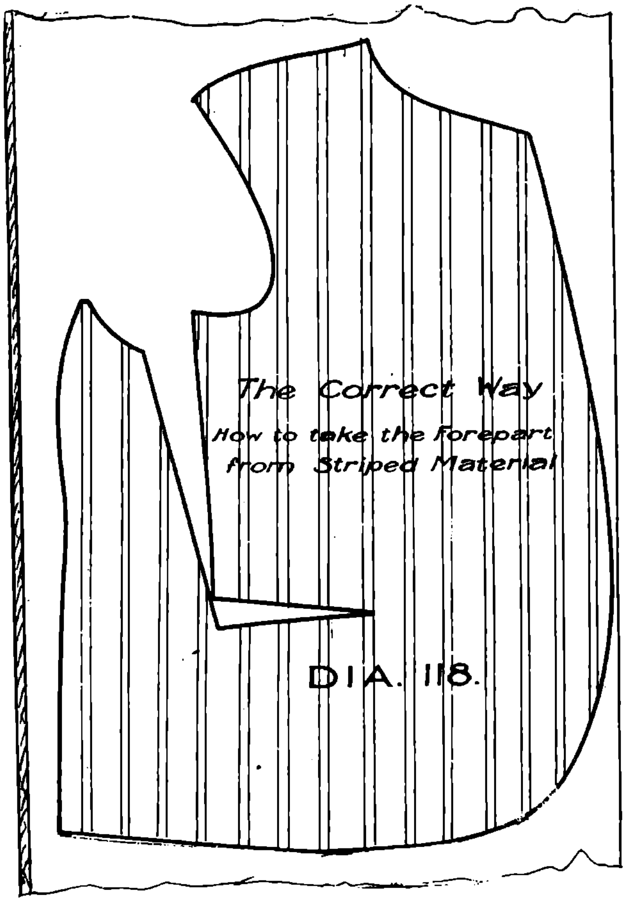
"But this is necessary not only from an economical standpoint, but also from the appearance of the buttonholes cutting through the stripes uniformly," remarked Wilson.

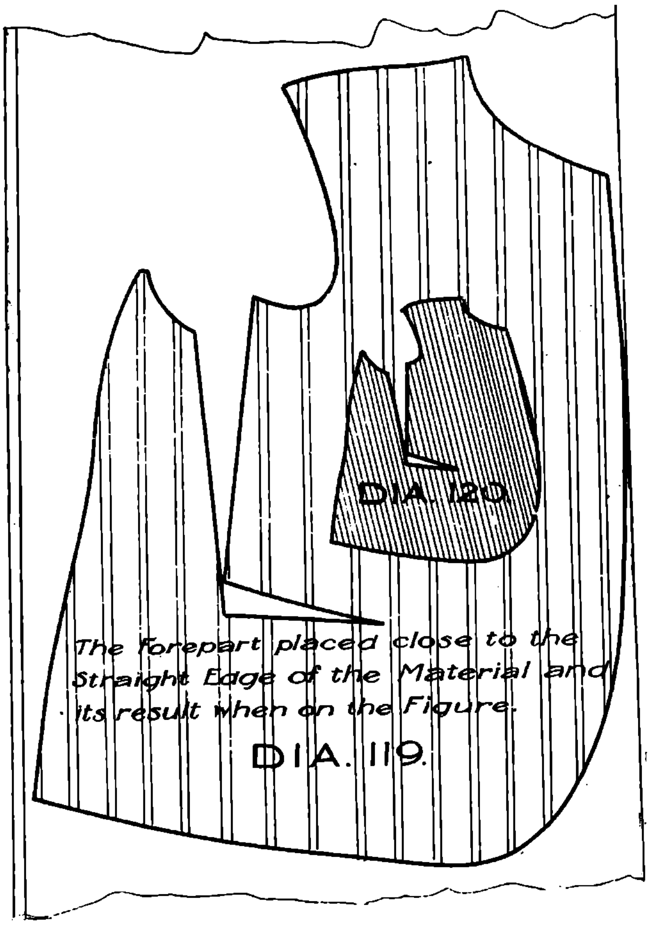
Thanking the latter for his remark, the Instructor stated that the appearance of the suit was enhanced when the stripes of the coat in the fronts were arranged in the truly vertical to match those of the trousers and vest, and this was arrived at by placing the pattern on the cloth, as illustrated on Diagram 118. There was no doubt that it might upset a close lay, but it was better to have a few extra inches of material rather than spoil the finished garment by having the stripes running too much to the front. When the stripes are arranged vertically in the fronts to match those of the trousers, it helps to destroy that conspicuous form given to a corpulent figure clothed in a suit of striped material; whereas if the stripes of the coat are arranged to follow the example shown on Diagram 120, a broken uniformity takes place, and the result is that the figure becomes conspicuous, instead of presenting a toned appearance.

DEFECTIVELY BALANCED SLEEVES.

Hodge stated that he had often noticed, in the case of corpulent lounges, that there were unsightly creases formed from the top of the forearm towards the elbow, and he was puzzled as to the cause of these creases.

The Instructor replied that the corpulent figure naturally carried his arms more backward than the normal figure, for, in order to preserve his equilibrium, his head and shoulders were posed more erect and backwards, and, naturally, his arms hung more backward also; hence it is necessary to give them a more backward hang by reducing the length of the backarm, which lengthens the forearm. In testing the sleeve balance before finally sewing in, see that it hangs more in line with the front of scye rather than towards the centre of pocket, as in the case of the normal figure coat.




DIA. 120.
The Forepart placed close to the Straight Edge of the Material and its result when on the Figure.
DIA. 119.

Hodge stated that he had several times noticed in a corpulent coat that the top of the hindarm was very foul, and it was only now that the Instructor had described the effect of balance, in reply to Hodge's question, that he understood how the defect was caused.

The Instructor stated that the members would do well to guard against cutting the sleeve-top too large for the corpulent figure, preferring to keep it fairly flat, for as a rule the corpulent figure is fairly square-shouldered and short-necked, and the sleeveheads do not want to be built up much, for that made the figure appear even stouter than he really was. It was best to keep the shoulders as narrow as the fit would allow, and, above all things, do not have too much front allowance on a corpulent figure's coat.

The collar does not need such a deep stand as the normal figure, for the corpulent man is invariably short in neck, and also thick at that part; so, whilst he requires a smaller stand, yet he takes a collar with a longer crease edge, for if you should happen to put on one with too short a crease-row, the collar sticks off behind, and draws up the fronts, which should lay snug to the figure.

The major part of the evening was devoted to drafting corpulent Lounges, and also the compiling of working scales. Mortimer was particularly enthusiastic over the latter, for, as the reader will remember, he is desirous of entering the wholesale trade.

Simpson suggested to the Instructor that he thought how useful it would be if he showed them the variations of the peculiar styles of figures met with; and it is pleasing to note that the Instructor readily fell in with the suggestion, so the writer will be sure to have lots of interesting things to record, as there are many different shapes of figures met with in the daily routine of a cutter.

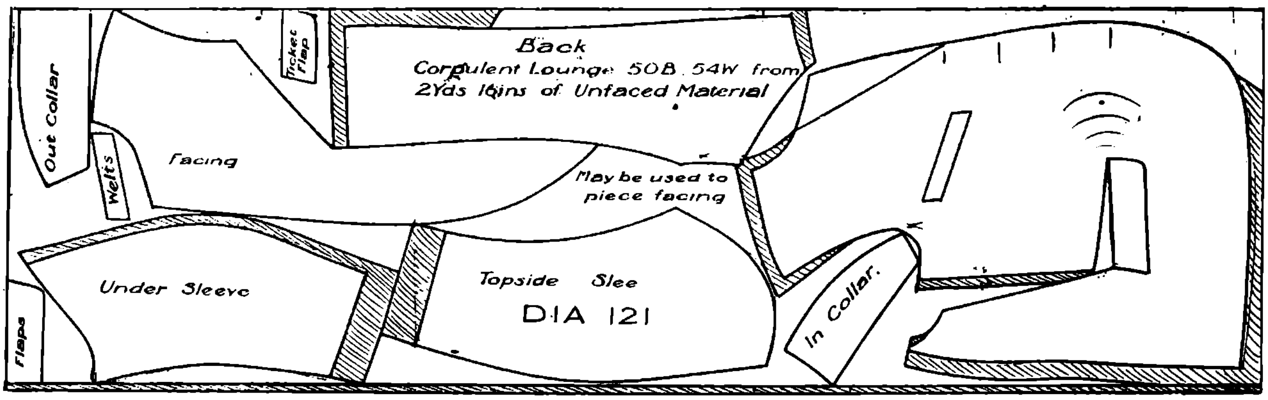
LESSON 28.

CUTTING FROM THE MATERIAL.

A USEFUL LAY.

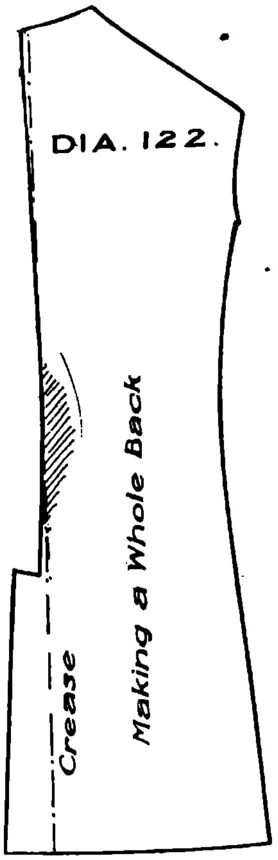
Black asked the Instructor if he would kindly show the members of the class how to take a corpulent Lounge from the material, for although he (the Instructor) had shown them how to place the forepart down on the cloth, yet he had found it rather a difficult task when he came to try his hand; and he thought, if he saw it done by the Instruct he would feel more confident the next time he had to cut one.

The Instructor readily complied with the request, and soon had a lay arranged. This lay, he stated, might not be considered a very economical one to some cutters, yet it was sufficient to show them how the various parts are laid on the material.

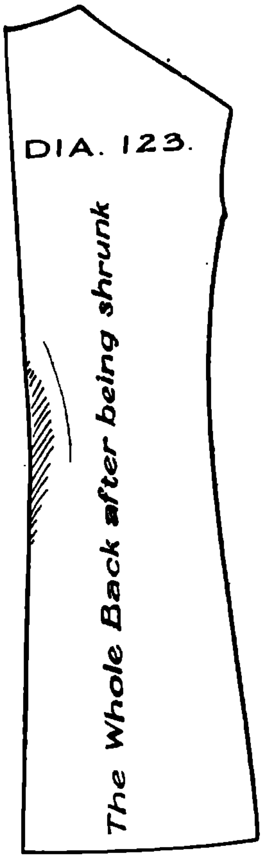

Back
Corpulent Lounge 50B. 54W from 2Yds 16ins of Unfaced Material
Out Collar
Ticket Flap
Facing
Welts
May be used to piece facing
Under Sleeve
Topside Slee
Flaps
In Collar

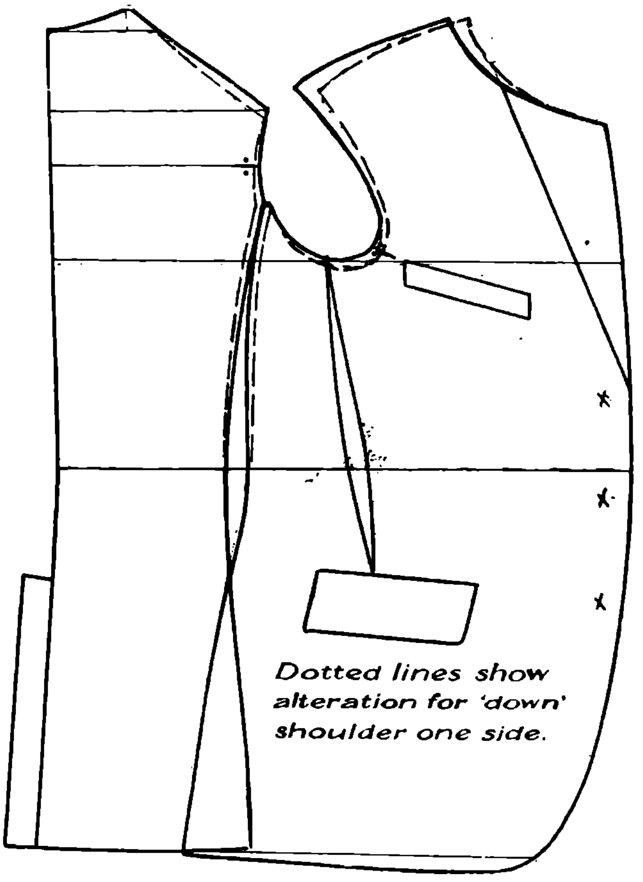
DIA 121

DIA. 122.



DIA. 123.





Dotted lines show alteration for 'down' shoulder one side.

Mortimer measured off the length of the material consumed in the lay, and remarked that it had been taken from 2yds. 16in. of unfaced material.

The Instructor stated that he had endeavoured to give them a good practical lay, which provided ample fittings. The facings might be pieced to give more width, for the surplus material between the topside sleeve and back provided for that.

Poole asked if the lay was suitable for a striped material?

The Instructor replied that it was.

At this point the Instructor stated that he thought he had dealt with almost all the points of corpulency, so he would commence with other abnormalities.

WHOLE BACK.

Poole asked him if he would show them how to cut a whole back?

The Instructor stated that, in order to provide for a whole back it is best to take a pattern which is cut with provision for a centre-seam, and lay it down on the crease edge of the material, as marked by dotted line on Diagram 122.

Simpson remarked that he had often seen a fulness take place in the centre of back-waist of whole-back Lounges, and should be greatly obliged for a few hints how to remedy such a defect.

The Instructor informed Simpson that he always had the waist of his whole-backs shrunk, after the style illustrated by Diagram 123. This cleared the fulness away, and also made the back set more closely to the figure. In some districts Lounges are favoured with the backs made to fit very closely to the figure, and in whole backs this was not an easy matter to arrange, and it was only by reverting to the use of the iron and a little moisture that the desired effect could be produced.

FALLING ON ONE SHOULDER.

One of the commonest variations of form we meet with, remarked the Instructor, is the falling either on the right or left shoulder, which is invariably due to the vocation the gentleman is following. For instance, we often find clerks, mechanics, miners, etc., falling a little on one side, due to the continued forced attitude they have to maintain while following their employment. Negligence to partake of physical exercise causes the figure to retain this habitual form, with the result that, when they visit the tailor, they are noted down for special treatment from that of the normal figure in order that success may be ensured.

Poole stated that he had often seen instances of this kind treated by filling layers of wadding to meet the discrepancy.

In slight cases this is applicable, answered the Instructor; but when there is a decided fall the proper way is to meet the discrepancy with a variation in the cutting.

Proceeding, the Instructor said that they would remember he stated when describing how to measure, that they should cultivate the keen power of observance, for the eye is the lever to the brain of the cutter, and should be trained to note with a fairly accurate degree the amount of any existing discrepancy or abnormality. If, when measuring a customer, you notice a decided falling on one side, it is a very good plan to take the front and over-shoulder measures of both shoulders and apply them to the draft, which gives you the exact amount of deficiency.

Mortimer considered this a good method of obtaining the exact size of each shoulder, but if there was found a difference of, say, 1¼in. in the shoulders, how would it be best to effect the allowance for the deficiency on the draft?

The Instructor stated that he was very pleased that Mortimer had asked this question, for it was no uncommon thing to meet with figures with the above-mentioned degree of deficiency existing, and, therefore, it was necessary that they should know how to treat such cases. It will often be found that figures of this description will require the back and the top of sideseam slightly reduced, as they fall in at that part. In the event of 1¼in. deficiency, it is necessary to give ½in. more shoulder-slope, and take ¾in. off forepart shoulder, while the "down" shoulder should be straightened ½in., and the scye of that forepart deepened a little.

But why straighten the "down" shoulder- queried Thomas.

The Instructor replied that the straightening was done in order to reduce the length from the neckpoint to breast prominence on that side, which would be obvious to them, in order that a snug collar should result.

Diagram 124 illustrates this alteration, the dotted lines dènoting the mark of the "down" shoulder. Of course, the top of sideseam would only be reduced on that one side, remarked the Instructor.

Hodge asked why the Instructor deepened the scye of the "down" shoulder forepart?

The Instructor replied that it was because it will be found that the scye is deeper on that side, caused by the arm being placed lower.

Hodge wanted to know how you can find this out by measuring.

The Instructor said that a good way to do that was to fix a cord around the waist perfectly horizontal, and then measure up to the armpits at each side.

Poole remarked that that was how ladies' cutters measured their clientele.

The Instructor said that was true; but what did that matter so long as they were able to gauge how much lower one side is than the other? Of course, the front shoulder measure will automatically fix the quantity for you; but if in any doubt it is always best to devise such means as will be of assistance to you when drafting. Never "spoil the ship for a ha'porth of tar," added the Instructor. By that he meant it was always best to take an extra check measure or two in cases of varying attitude or abnormalities, especially if they could be applied to the draft as taken, for then you have a reliable guide to follow as to the deviation to make from the normal.

The remainder of the evening was devoted to practising the drafting of Lounges for such figures, while all made a lay for the corpulent Lounge.

LESSON 29.

ABNORMAL FIGURES.

THE CLERICAL STOOPING FIGURE.

Having dealt with the figure that is down on one shoulder, the Instructor stated that another type of figure commonly met with was that of those who carry their heads set forward on their shoulders, sartorically termed the "clerical stoop."

Diagram 126 illustrates this type of figure, while Diagram 125 illustrates the normal figure.

Poole enquired how that type of figure became to be termed the "clerical stooping", as he knew instances where the person was a mechanic, and, in addition, disregarded the teachings of the clergy altogether. (Laughter.)

The Instructor said that unfortunately there were too many cases as mentioned by Poole; but the term, "clerical stoop," was applied to those figures who carried their heads set forward on their shoulders, for it was found that clerks, or others who were engaged in work which necessitated them sitting, or standing, with the head forward, got a habitual form, as mentioned, and tailors, no doubt wishing to be able to easily classify the varying forms of attitude they are called upon to clothe, have so termed it. Many clergymen also have this stoop, caused, no doubt, by study.

Now what is the difference existing in a figure of this description from that of the normal proportions? asked the Instructor.

Simpson replied that there was an increased length from the nape of neck to the depth of scye, with a slightly reduced length of front.

The Instructor said that was quite right, and added that to meet this variation it is necessary to raise the back neck a little, and slightly reduce front shoulder, and, at the same time, straighten the latter as much as you raise the back neck, as illustrated on Diagram 128.

Wilson stated that he had often seen variations of this description met by putting on a deep stand to the collar, and a tight drawing-in thread in the crease.

I am quite well aware that a good many tailors meet the variation in that way, answered the Instructor; but it cannot be said to be a scientific way, and leaves a lot to chance. Variations are best met by adapting the patterns from those of the normal to meet the existing forms of the figures we have to clothe.

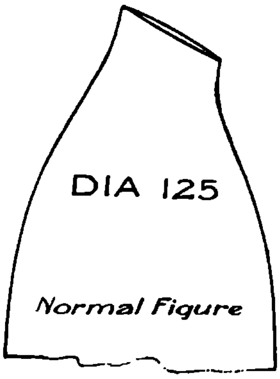
Mortimer enquired if it was right to draw in the crease-row of the collar a good deal?

In reply, the Instructor stated that a snug-fitting collar was necessary, and could be obtained by cutting the collar by the gorge, keeping a short crease-row, as illustrated on Diagram 129. Diagram 130 illustrates the collar of the normal figure.

APPLICATION OF CHECK MEASURES.

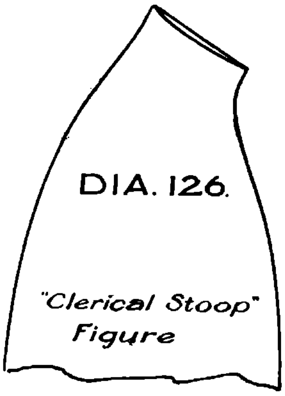
Mortimer asked the Instructor if the taking of the check measures and their application to the draft would ensure the necessary variations for figures of this description to be done accurately, or did he prefer to make the variations from the normal pattern in all cases?

The Instructor replied that the check measures and their application to the draft as taken, would meet the variations with a



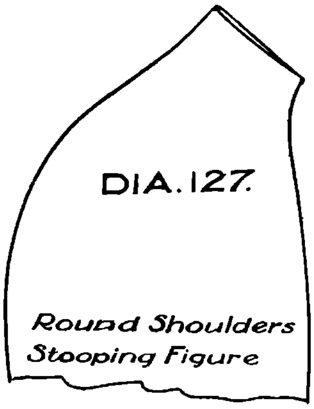
DIA 125

Normal Figure



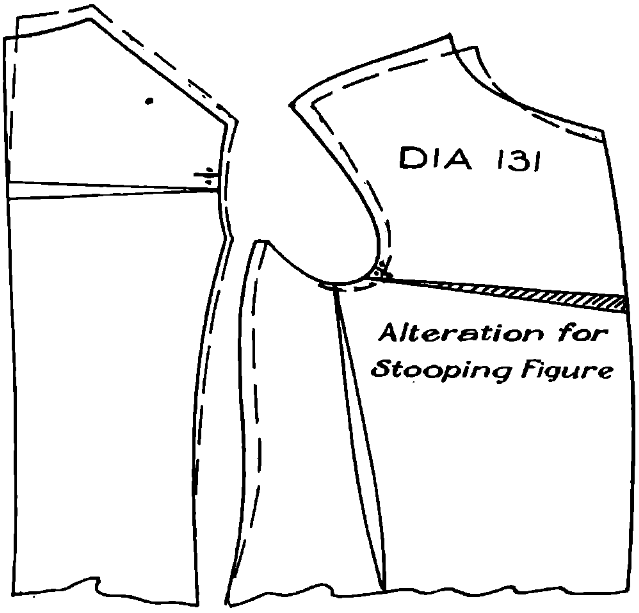
DIA. 126.

"Clerical Stoop" Figure



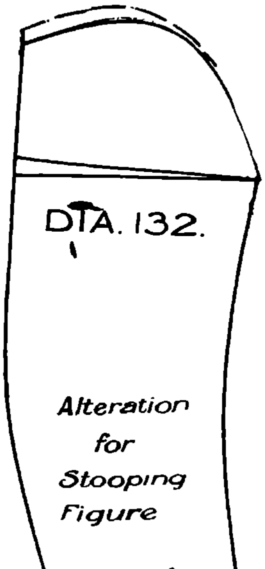
DIA. 127.

Round Shoulders Stooping Figure



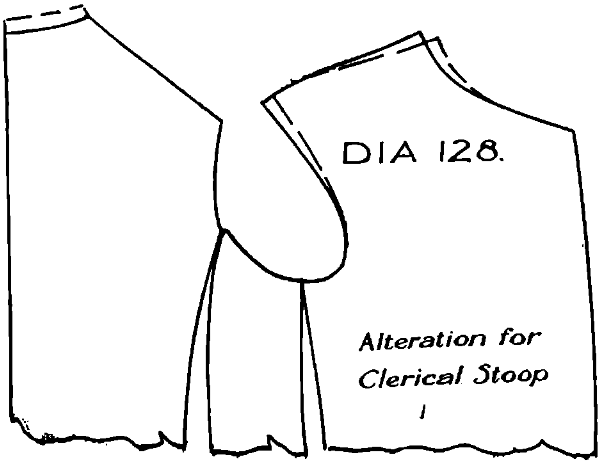
DIA 131

Alteration for Stooping Figure



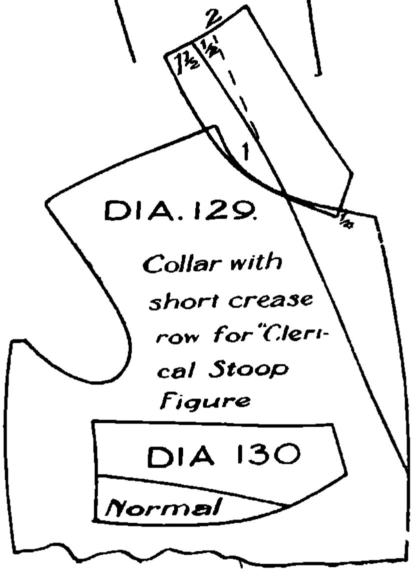
DIA. 132.

Alteration for Stooping Figure



DIA 128.

Alteration for Clerical Stoop



DIA. 129.

Collar with short crease row for "Clerical Stoop Figure

DIA 130

Normal

marked degree of accuracy; but in these days when speed has to be counted an important factor, the cutter finds it more expedient to use well-tested blocks, for it is easier to make variations for figures who vary from the normal from a tested model than to rely solely on the draft from the application of the check measures taken. Of course, it is found a reliable plan to check each point of the variation made by the check measures you take, then you feel confident that the garment will meet the figure's requirements, as the check measures act as a key.

Simpson stated that he had often noticed that the coats on figures of this description formed a small crease at the back neck, and he had observed that the defect was difficult to remedy; in fact, some of his foremen had stated that, as the figure invariably had a habitual hollow formation at the nape, the only way was to pad the back neck with a little wadding.

The Instructor stated that he had experienced this difficulty in fitting figures of this description, but he considered the idea of having to insert wadding not necessary. What was required was to make the back neck a little wider, as evidently a horizontal contraction took place, which, if the back balance was the least bit too long, resulted in a crease or fold forming.

Thomas enquired if the collar had not something to do with this defect.

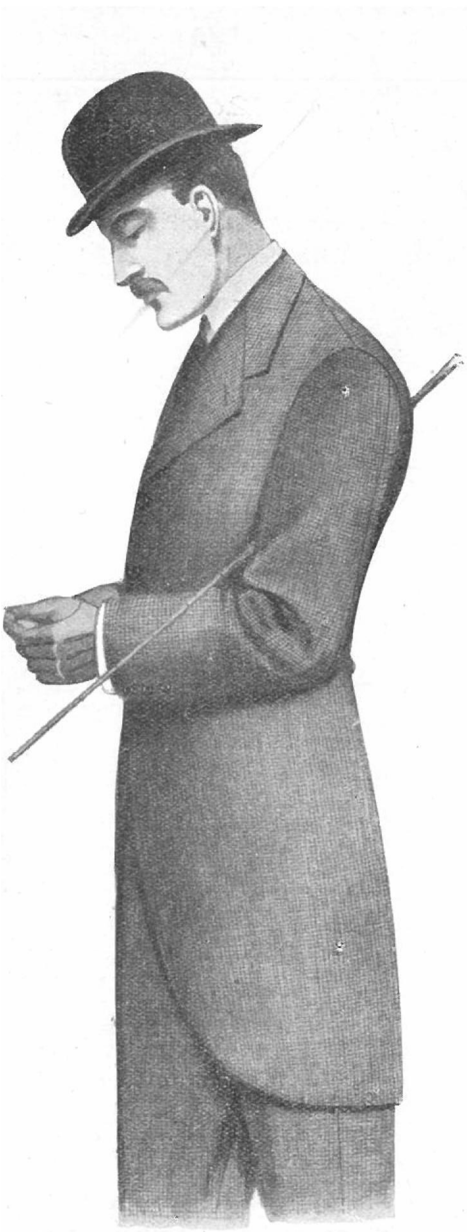
The Instructor replied that if the collar was carelessly sewn to gorge it would aggravate the defect. He added that they would remember that a collar should be kept fairly close at the back neck, slightly eased on in the hollow of the gorge, and kept fairly close from the crease to the step.

STOOPING FIGURE.

Hodge enquired if the same variation applied to the proper stooping figure with round shoulders?

The Instructor replied that the more pronounced the deformity we had to negotiate, the greater must the degree of the variation be, hence the value of the check measures would again be in evidence, for they gauged with no small amount of accuracy the size of the shoulders, as well as the attitude of the figure.

Proceeding, the Instructor stated that the stooping figure required a longer back balance and a shorter front balance; while at the same time it is generally found that the width of back is increased, and the scye is more forward. The arms are carried slightly more forward, thereby requiring a longer hindarm; and, of course, it is essential that the collar should have a short crease-row to make it fit snugly to the neck. It was found to answer satisfactorily to follow more after the natural form of the figure when drafting the back, hence the top part of the centre-seam was slightly rounded. The back neck was raised to meet the increased length from nape to depth of scye, while at the same time the back was made slightly wider, as illustrated by dotted lines on Diagram 131. The front shoulder was reduced and straightened, while the front of scye was slightly advanced. Very often it was found necessary to reduce the top of the sideseam a little, as, the back being slightly wider, it was best to keep the top of sideseam fairly straight to ensure a snug fit.



ALTERATION TO SLEEVE FOR STOOPING FIGURE.

Diagram 132 shows the addition to top of hindarm to give more length to that seam.

Thomas asked if this was equivalent to cutting the sleeve across by the top of forearm, and inserting a wedge, as shown shaded on Diagram 132?

The Instructor replied that that was the proper way to effect the alteration.

Johnson asked why he straightened the neckpoint? Would it not do to simply reduce the length of front shoulder straight across?

The Instructor stated that, as he had already just mentioned, it was best to follow the natural form of the figure as far as possible in effecting variations, hence, as this class of figure has the neckpoint more forward, then it must be placed more forward on the draft; and, besides, it is necessary to reduce the amount of front length from neckpoint to breast, as the stooping figure naturally makes it difficult to get the fronts sufficiently reduced in length, so as to prevent the fronts from swinging towards the back.

Poole remarked that he presumed that that would be the result if the front balance was too long.

Quite so, answered the Instructor, hence you will observe that, however imperative it is that the front edges of a coat for a prominent-chested figure should be carefully manipulated and worked up, it is equally desirable that the front edges of a coat for a stooping figure should be carefully regulated as regards length while cutting, hence the necessity for straightening the shoulder.

But straightening the shoulder gives ease to the scye, remarked Hodge.

Exactly, answered the Instructor; but figures of this class want ease.

Jones pointed out that the gorge had been lowered in front; and the Instructor said that was done to retain the style of the garment, and did not materially affect the fit.

Thomas enquired if the bridle across the lapel crease should be well steadied; to which the Instructor replied in the affirmative, for it acted as a preventative against looseness on the crease-row, a defect often seen on figures of this description.

WHOLEBACK LOUNGE FOR STOOPING FIGURE.

Mortimer asked if it was possible to make a Lounge with a whole back for a very round-shouldered stooping figure?

The Instructor stated that he frequently had had that to do, and the way he got over the difficulty was to shrink the shape of the back with a hot iron, similar to that illustrated on Diagram 131 in the dotted line.

Poole thought that this form would be destroyed when pressing off; and the Instructor stated that he had a piece of staytape lightly felled on, and kept slightly tight on the crease at the top until clear of the round. He had found this plan work well.

Wilson remarked that the back and forepart alterations both bore evidence of the wedge theory he had read so much about.

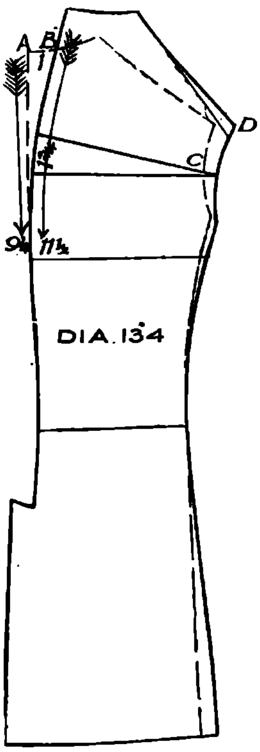
The Instructor replied that the variations are best illustrated by inserting a wedge on the back and taking one out of the forepart.

Simpson supposed that humpback figures would need special treatment even from that of the stooping figure; and the Instructor said that that was the case, and he would deal fully with that subject at the next meeting.

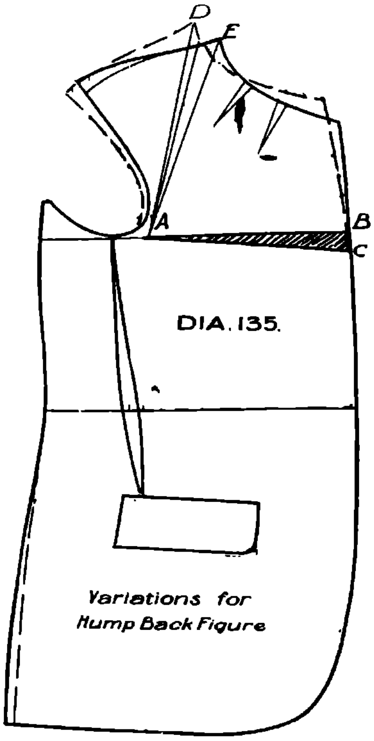
LESSON 30.

CUTTING FOR HUMPBACK FIGURES.

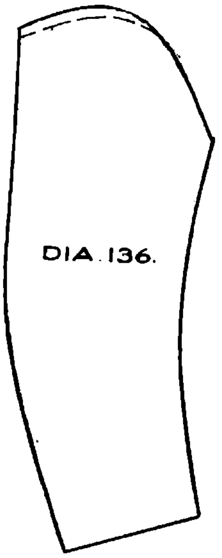
Having dealt with the variations to be made for the stooping figure, the Instructor stated that the cutting for humpbacks was of a similar nature, and required carefully thinking about before finally cutting, as this class of figure was difficult to fit.



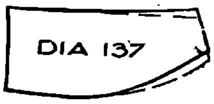
DIA. 134



DIA. 135.



DIA. 136.



DIA. 137

Proceeding, the Instructor stated that there are two common types of humpback figures, viz., those with the prominence in the centre of the back between the shoulders, and others with the hump on one side. Needless to say the latter is the more difficult to fit. A too close fit should be avoided, as it is better to aim at draping the deformity in order to minimise the appearance as much as possible. These figures invariably require a short front balance, and their chests are often flat. Of course the back balance is increased and the neck advanced, while it is often found that the shoulder-ends are very high and the neck short, which greatly increases the difficulty in fitting the figure.

When the prominence of the hump is in the centre it is best to measure down from the nape to the centre of it to localise it, and then continue to depth of scye. This measure should be applied to the draft as taken, and enables the cutter to locate the provision for the hump with accuracy.

In order to make his demonstration clear and interesting, the Instructor asked if one of the members would kindly act as a model, and undergo a course of sartorial make-up by being padded into a humpback. He was pleased there were no humpbacks amongst the members of the class, but such figures were unfortunately met with, and the tailor was looked upon as a genius, and a good fit was expected.

Hodge came forward and offered himself as a candidate for a "Charley's burden."

Much amusement was caused as the Instructor put lays of wadding under Hodge's coat, and formed an immense hump on his back in the centre, something after the style illustrated by Diagram 133.

After undergoing a course of make-up, and leaning his head forward, everyone was unanimous in declaring that Hodge made a good model of a humpback figure.

Mortimer asked Hodge if it was the National Debt he had on his back. Hodge was similarly humorously inclined, and said he no doubt carried his share, but thought the "hump" resembled the expansive Budget. (Laughter.)

The Instructor now proceeded to take Hodge's measures.

Now Hodge is a well-built proportionate figure of 36 breast, 33 waist, as Mortimer kindly handed his measures to the Instructor, having measured Hodge before the meeting commenced. His chest measures registered to correspond exactly with the normal figure, hence the Instructor remarked that they were fortunate in having such an excellent subject as Hodge to turn into a "deformity" for the time being; the reason for that being that they would more readily see where the increment takes place, and how it affects the balance of the garment.

The Instructor remarked that the value of direct measures cannot be over-estimated when cutting for deformed figures, for by their aid it is possible not only to fix the position of the deformity, but also to gauge its dimensions.

The Instructor stated that as it is found that humpback figures are invariably short in the neck and square or high-shouldered, a smaller collar-stand is required, hence, instead of the usual 1¼in. stand, 1 inch, or even less, will suffice.

TAKING THE CHECK MEASURES.

The Instructor next made a mark on the prominence of the "hump", and measured down from the nape to this point, viz., 5¾ inches, and continued to the depth of scye, 11½ inches; hence it will be observed that 2½ inches have been added to the proportionate depth of scye measuring by the increment. The front shoulder measure was 11¾ inches, or ¾in. less than the proportionate figure, while the over-shoulder was 18½, or 1½in. greater than the proportionate scale. The very fact of the front shoulder being 11¾ inches denotes a stooping attitude, while the increased over-shoulder shows that the deformity formed in the centre of the back causes the shoulders to become habitually high in order to maintain as easy a carriage as possible.

MAKING THE ALTERATION ON PATTERN.

Having these direct measures to work from, it is best to take a normal pattern from which to make the necessary variations. Now the simplest way to make the alterations from the normal pattern is to cut the back across opposite back pitch, and open it to such a degree that the distance from nape to depth of scye line (which, of course, was already fixed on the normal pattern) registers the quantity required. Diagram 134 illustrates this process

The back has been cut across at the back pitch, for the prominence of the hump is situated opposite that part. The cut is opened until the distance from the nape to depth of scye is 11½ inches, which is the quantity registered on the figure.

Another method is to swing the pattern back from A to B about 1 inch, or even more for a very large hump, and then add on at the top to make up the distance from nape to depth of scye. The width of back is made up at C and D.

In order to square up the shoulders it will be found necessary to add a little on to end of shoulder at D. The dotted lines show the normal pattern, and the hard lines the variation.

Coming to the forepart (continued the Instructor) it is necessary to reduce the length of front shoulder. The dotted lines show the normal pattern, and the hard lines the variation. The simplest way to arrive at a satisfactory solution is to cut the forepart pattern across as at A B. Take out a wedge equal to about ¾ to A B of the back, which will not only reduce the distance from A to D as at E, but will bring the latter point more forward, which is necessary to reduce the front edge length.

On checking the front shoulder length as from A to E, if still large, take out two cuts in gorge as illustrated, which will ensure a snug crease-row.

Now check the over-shoulder, adding on at shoulder points as illustrated to make up the size required.

Very often figures of this description are flat-chested, consequently the addition at B will not be necessary. They are also often flat on the seat, hence they do not require too much spring at the sides, and, therefore, it will be necessary to reduce both sideseams of back and forepart, as shown by dotted lines.

ALTERATION TO SLEEVES AND COLLAR.

The alteration to the sleeve and collar, remarked the Instructor, is the same as was described for the stooping figure, only, of course, to a more marked degree. The length of the hindarm is increased in order to give a more forward balance, while the collar is cut with a short crease-row, in order to get it to set snugly.

USE OF WADDING.

Hodge at this point caused much merriment by asking the Instructor if he advocated the use of wadding freely in making coats for humpback figures.

The Instructor replied that he could well imagine that Hodge was tired of being a humpback figure, and, removing the hump, said that, judging by the quantity of wadding used to make Hodge humpbacked, he evidently was in favour of the free use of wadding—laughter)—but for practical purposes it is best not to use it too freely, as it only gets loosened with wear and falls, and ill consequences follow. Of course, he would admit that in many cases a little wadding could be used to great advantage; but he would like to impress upon them not to use it to excess in any kind of garment, not even for figures of this description.

It will be found (continued the Instructor) that deformed figures are very sensitive, and resent any undue form of "filling." Cut to fit the figure as accurately as possible. Only in figures of this description you can easily arrange so that the deformity is not too closely defined.

CREASING OF SHOULDERS PREVENTED.

Poole asked the Instructor how to prevent creases forming in the centre of the shoulders, as he had a friend who was a figure of this description, and almost every coat he had broke badly in the centre of shoulders, and he ha dto have a ply of wadding inserted to fill up the hollow.

The Instructor replied that he had had the same difficulty with the fronts of coats for humpbacks, for, with the shoulders being high, a decided hollow or flatness was formed from the neckpoint towards the front of scye. To prevent the creasing he had the backs well eased on in the hollow of shoulder, and the canvas and padding well slashed and wedged, and then just on the part where the marked flatness or hollow, as the case may be, appeared, he preferred to have a piece of padding cloth or finely graded wadding stitched on. This, together with ample ease to facing, generally was sufficient to keep the front from breaking.

Special care must be bestowed on the collar, or else all these efforts will be in vain; for the collar must not only be cut carefully, with a short crease-row, but must be well shaped by having a strong drawing-in thread inserted. A capital idea is, when you get the collar felled on and properly set, to put staytape around just behind the crease-row to "hold it" before you cover the collar.

The Instructor stated that he would deal with the cutting for the figure that had the hump on one side at next week's meeting, when he trusted he would be able to prevail on Hodge to again act as a patient, when he would try and make him into an even worse case of a deformity than he had been that night.

The members showed their appreciation of Hodge's services by heartily applauding him as he folded up the "make-up" ready for next week.

LESSON 31.

ONE-SIDED HUMP-BACK FIGURE.

The previous meeting having proved such an attraction, owing to the subject dealt with, and the variations for humpback being so clearly demonstrated, thanks to the kindness of Hodge, there was a record attendance last week when it became known that the Instructor intended to deal further with that subject.

Speculation was rife among the members as to what form Hodge's "make-up" would take at this meeting, for the Instructor had stated at the previous meeting that he would try and make Hodge into as bad a case of deformed figure as any tailor would ever be called upon to clothe.

QUESTION OF ALLOWING FOR SEAMS.

At the opening of the meeting Thomas stated that he did not quite understand why we did not allow for seams when applying the front and over-shoulder measures.

This question was sufficient to arrest the keen attention of the members, and the silence following Thomas's remark was significant that the Instructor's reply was being eagerly looked forward to.

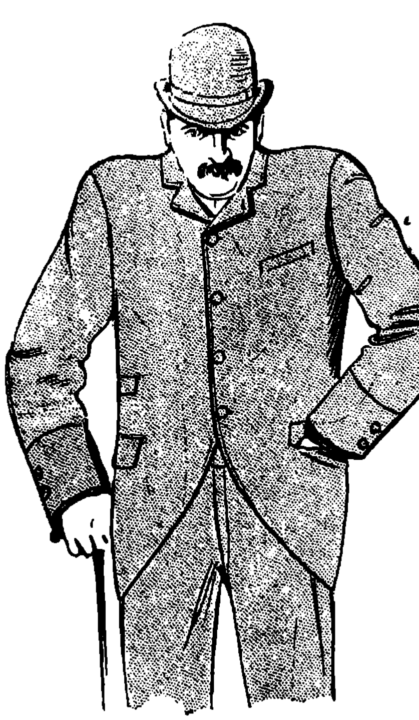
The Instructor stated that Thomas had asked a question which the author had often expressed to him as a query he had had invariably to answer when lecturing before the Foremen Tailors' Societies, for the question of seam allowances formed an important feature in any system; and a system, to be sound, must be one that produces a garment which, when made up, will correspond with the measures taken on the figure. Lengths govern widths of the system, remarked the Instructor, for all the widths of the Lounge Coat were squared off from a truly vertical line squared with the floor, which formed the centre of back. When taking a measure you must necessarily take it over a smooth or level surface, hence the question of seam allowance must necessarily crop up to the keen observer; but in dealing with this subject we have to ascertain how seams affect the parts as regards length and width by practical demonstrations, which he would show them, when he hoped it would be clear to them all that it is not necessary to allow for seams when applying the front and over-shoulder measures.

At this juncture the Instructor took a Lounge pattern and marked around it, as shown by hard lines on Diagram 138.

Proceeding, the Instructor stated that in measuring for the front shoulder you placed the tape on the nape of the neck, where the back-seam and collar-seam joined, and then measured down to front of scye on level with bottom of armpits.

"But", remarked Thomas, "you take a seam off the top of shoulders (illustrated by dotted line, Diagram 138), therefore I think it should be necessary to allow extra to the measure to compensate for the taking of that seam "

"But friend Thomas must remember," remarked the Instructor, "that there is also a seam to come off the scye, as shown by the dotted line (Diagram 138), when the sleeve is sewn in. Now, if you measure from neckpoint to depth of scye of the hard line outline, that is before the seams have been taken, as A A, Diagram 138, and then measure from neckpoint to depth of scye after the seams alluded to have been accounted for, and as illustrated by the dotted lines on Diagram 138, as from B B, the relative length will be the same, which proves it is not necessary to make any addition to the measures."



Thomas took his inch-tape and carefully measured the points of the pattern as quoted by the Instructor, and then asked how he accounted for the two seams of the back, one in the centre and the other at the shoulders; for the front shoulder measure was taken from the nape over the shoulder-seam down to front of scye level.

FIXING WIDTH OF BACK NECK.

The Instructor replied that Thomas would no doubt remember that it was stated at a previous meeting that the width of the back neck did not materially affect the fit of the coat, as the length of front shoulder was fixed by taking the width of back neck into account when fixing the length from front of scye to neckpoint.

The Instructor added that the width of the back neck may be varied, but the principle of representing the neck as a circular shape resting on the shoulders, the diameter of a circle equals one-third of the circumference, hence it has been found a capital rule to make the width of back neck equal to one-sixth of the circumference of the neck, after allowing for seams. The Instructor added that the same applied to the over-shoulder as well as to the front shoulder.

Thomas expressed himself as thoroughly satisfied with this explanation; and the Instructor then proceeded to "make-up" Hodge into a very bad form of humpbacked figure, which caused much amusement.

After spending considerable time the Instructor was able to transform Hodge into the form of a figure that no tailor would wish to have to cater for. A hump was placed on the left side of the back, and that side was also much higher in the shoulders. The right shoulder was high, but the back was fairly normal save for a decided hollow at back scye, which also existed direct under the arm at that side. The neck was quite sunk into the shoulders, something after the style illustrated by the accompanying illustration, which portrays the general outline of the front of a decided humpback figure.

"Now, gentlemen," remarked the Instructor, "I think you will all agree that figures after the stamp of the 'new' Hodge are sufficient to make any cutter nervous as regards the fitting. Now there are three important parts that have to be played if a coat to fit a figure of this description is to be made, and those are as follows: Careful measurement of each side of the figure's shoulders; application of the measures as taken, and careful manipulation in making.

TAKING THE MEASURES FOR HUMP-BACK FIGURE.

"We will first of all deal with the taking of the measures. The chest and waist and the length to waist and full length of back and sleeve are taken as usual. Having fixed the depth of scye, it is necessary to measure each shoulder separately, for the front and over-shoulder measures, owing to the marked difference existing in the size of the shoulders."

The Instructor now measured Hodge as follows: 37 chest, 32 waist, depth of scye 10, 17¾ natural waist, 32 full length, 7½ width of right half-back, 8½ width of left half-back, 32 length of right sleeve, 31 length of left sleeve, 12¼ front shoulder right side, 18 over-shoulder right side, 12¼ front shoulder left side, 19½ over-shoulder left side, 7½ across chest right side, 8 across chest left side.

Poole enquired of the Instructor why he had taken the across-chest measure in halves.

The Instructor stated that he had found, when cutting for figures of this description, that they invariably fell in at the underarm of the side opposite the hump, and very often one scye was more advanced than the other, hence he measured the across chest in halves, while, at the same time,. he had found it useful to take a measure of centre of back to front of scye at each side.

Simpson remarked that Hodge presented a "tough nut" for a cutter, for, with his head well forward and his rounded back, with a great hump on the left side, and high shoulders, hollow waist, and a depression under the right side, together with a flat chest and seat and forward arms, he must admit that if Hodge had ordered a suit from him he would have felt like a ship in distress; and it was with the greatest anxiety that he awaited the Instructor's demonstration.

Wilson remarked what a capital idea it was of the Instructor's to insert wadding under Hodge's vest to effect the humpback form.

"Yes," remarked the Instructor, "it is the best 'make-up' I know of when it can be procured. He was reminded of two cutting aspirants who were, like them, anxious to solve the problem of cutting for humpback figures; but they were unfortunate not to have a stock of wadding. However, one of them was a 'bright sticker,' and utilised a plum pudding his mother had sent him (for it was Christmas time) for that purpose."

The Instructor said he would show them the cutting of the left back and forepart first, as that side was where the "terrorizing" reigned.

HOW TO DRAFT THE LEFT BACK AND FOREPART.

Square lines O, 3, 32.

O to 32 full length of back.

O to 2⅞ is made ⅜in. less than one-third of the depth of scye; this is done in order to allow for the squaring up of the shoulder-points.

2⅞ to 4⅞ is 2 inches.

O to 10 finds depth of scye; and O to 17¾ is the natural waist.

Square off from these points.

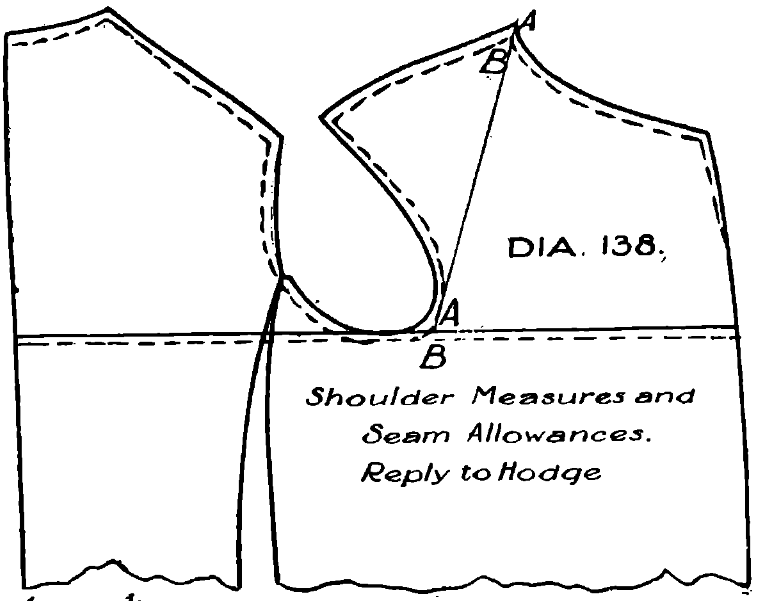
O to 3 is one-twelfth of breast.

Go up ½in., and also ½in. above O, and shape back neck as shown on Diagram 139.

Mark out beyond 4⅞ 1 inch to provide round, which is pressed back on to the hump.

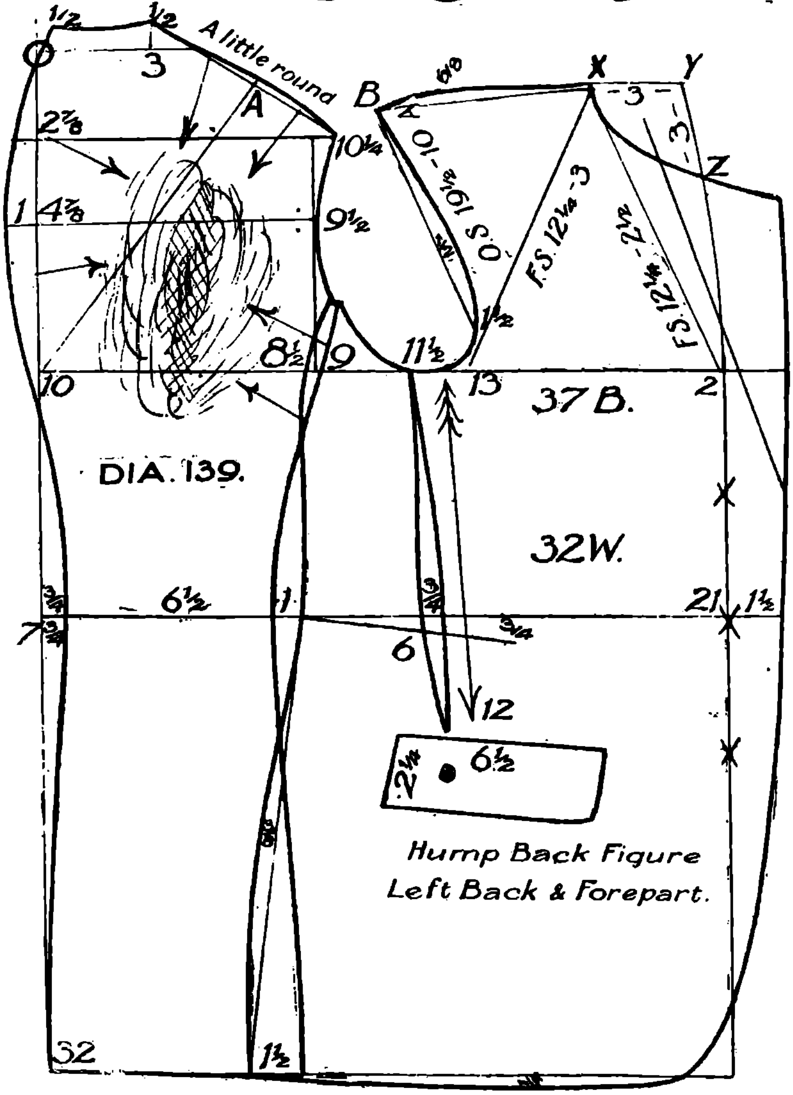
Hollow waist ¾in., as there is a decided depression at that part.

Measure off width of back plus 1 inch,



DIA. 138.

Shoulder Measures and Seam Allowances. Reply to Hodge

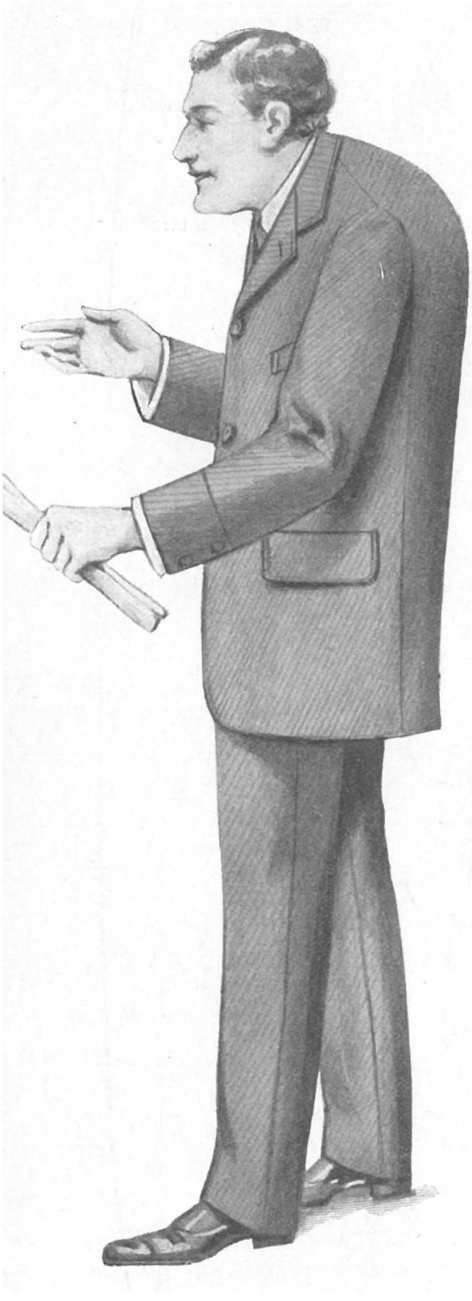


DIA. 139.

Hump Back Figure Left Back & Forepart.

which allows of the surplus being worked back on to the hump.

Curve out to 10¼, and add a little round on to the shoulder-seam. The extra width of shoulder-seam and the round is provided so as to allow of the surplus being pressed down on to the hump.



Now measure out on the depth of scye line, half the breast plus 2½ inches.

Mark back to 13 the across-chest measure for the left side, 8 inches to 13.

Sweep from the latter point by the front-shoulder measure, 12¼, less the width of the back neck, 3 inches.

Add only ½in. to second sweep in order to keep length of front edge on short side, and sweep from point 21; and where the two segments cross each other, as at X, locates the neckpoint.

Now sweep from 13 by the over-shoulder measure for the left side, 19½, less 10 A of the back.

Make X B ½in. to ¾in. less than that of the back.

Add on ⅝in. of round and complete shoulder-seam.

Square up 1½in. above 13, and connect to end of shoulder; hollow ½in. and complete scye.

X to Y and Y to Z are both one-twelfth of breast.

The width of the back at the waist is made about 6½ inches.

1 inch is taken out between back and forepart at the waist.

The back is cut wide at the back scye, overlapping the top of sideseam of the forepart ½in. This is done in order that the surplus formed can be pressed back on to hump.

Take out ¾in. at the underarm cut at the waist.

For spring over the hips, mark in 6 inches at the waist and drop ¾in., and rule by arm of square, adding on ⅜in. of round.

The fronts at the bottom do not need to be dropped so much, ¼in. being often sufficient.

Add on 1½in. button-stand and complete as shown on Diagram 139.

When the Instructor had completed the left back and forepart, Mortimer remarked that it presented a peculiar appearance, and it struck him that for figures of this description a breast measure system would not be of service; and he could now realise the value of the direct measure system.

The Instructor stated that for figures of such abnormal proportions there was nothing to equal the results of a direct measure system, for, with the aid of the check measures that he had repeatedly demonstrated to them, they were able to obtain not only the size, but also the shape of each side separately; whereas if a breast measure system was used, the deviation would have to be made from a normal pattern; and, in the absence of any direct measurements which gave the location or size of the abnormalities, the latter was left to judgment; and no matter how experienced the cutter may be, it was a difficult matter generally to locate the exact position of the deformity, which, if a fit was desired, must be accurately located, and this could only be done by direct measures.

Before soliciting any questions, the Instructor stated that it would be better if he drafted the right back and forepart.

The accompanying illustration depicts a typical humpbacked figure, said the Instructor.

"But why draft a separate back and forepart for the right side?" asked Jones. "Could you not leave on sufficient inlays and make the alterations necessary at the trying-on, for that was the way my old governor used to do?"

The Instructor, in reply, stated that perhaps they would remember that he announced at a previous meeting that he did not believe in leaving anything to chance. It was best to aim at cutting as exact as possible, just as if there was going to be no try-on, for that was a scientific method; whereas Jones's governor's method followed more of the rule of thumb; and, besides, it was not always possible to be able to leave such a quantity of inlays, for nowadays governors were rather smart on economical lays, and did not give the cutter much chance of gathering crib. (Laughter.)

LESSON 32.

The Instructor laid down the measures for the right side, after the manner he had done for the left side, viz., 37 chest, 32 waist, depth of scye 10 inches, 17¾ natural waist, 32 full length, 7½ across back (right), 12¼ front shoulder, right side; 18½ over-shoulder, right side; 7½ across chest, right side.

THE DRAFT OF THE RIGHT SIDE

The Instructor stated that he would draft the right side in the opposite way to the usual routine, viz., he would place the back at the edge nearest to him.

Square lines O, 3, 32.

O to 32 is full length of back.

O to 2⅞ is ½in. less than one-third depth of scye; this being done in order to square up the shoulders.

2⅞ to 4⅞ is 2 inches, from which to square off for back stretch.

O to 10 finds the depth of scye.

O to 17 is natural waist.

Square off from these points.

O to 3 is one-twelfth of breast. Go up ⅝in. and ½in. at the back, and shape back neck.

Mark in from 17, ⅝in., and out at 4⅞, ½in., and shape back-seam.

It will be noticed that a little round is given to back-seam at the part nearest the prominence of the hump, in order that the back-seam may take a natural run in harmony with the shape of the figure.

Mark off the width of back to 8, and curve out to 8¼; draw shoulder-seam, hollowing it a little as usual.

Now mark off on depth of scye line half the breast plus 2½ inches to 21.

Mark back from 21 to 13½,. the across-chest measure for the right side, viz., 7½ inches, for this side the scye is more forward than the left side.

Sweep from point 13½ by the front shoulder measure, 12¼, towards X.

Add ½in. only to the second sweep, and make 21 a pivot and sweep to X; the latter point, where the two arcs cross each other, being the neckpoint.

Sweep again from point 13½ by the over-shoulder measure, 18½in., less 10 A of the back.

Make width of front shoulder ¼in. less than that of the back.

Square up 1½in. above 13½, and connect to end of shoulder and hollow ½in.

Advance scye ½in., and deepen it ¼in., completing as diagram.

X to Y and Y to Z are each made one-twelfth of breast.

Make width of back at the waist 6½ inches.

Take out 1¼in. between the back and forepart at the waist, and take out ⅜in. at the top of sideseam.

Let forepart overlap the back at bottom 1½in.

In order to provide for the depression under the arm, stated the Instructor, it is necessary to take out a larger cut, until the distance from centre-seam to front of scye equals two-thirds plus ½in. of the breast; therefore ½in. is taken out at the top and 1¼in. at the waist.

Mark in 3½ inches from top of sideseam, and 4 inches at the waist, as shown on Diagram 140.

Add on 1½in. button-stand, and only drop fronts ¼in.; complete as illustrated.

The same alterations to the sleeves and collar as given for the previous humpback figure holds good for this figure, remarked the Instructor, viz., a longer length to the back-arm, which gives the sleeve a more forward balance and a short crease-row to collar, as the latter is required to set very snugly.

MANIPULATION NECESSARY.

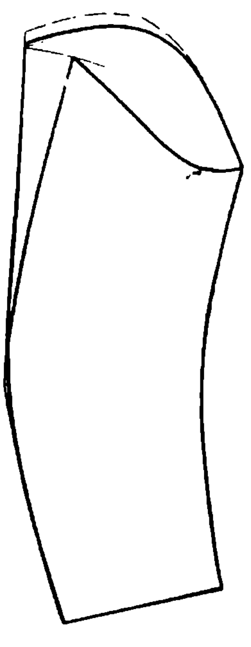
On Diagram 141 is illustrated the two sides of the coat, and the instructions for the manipulation in providing for the hump as recommended by the Instructor.

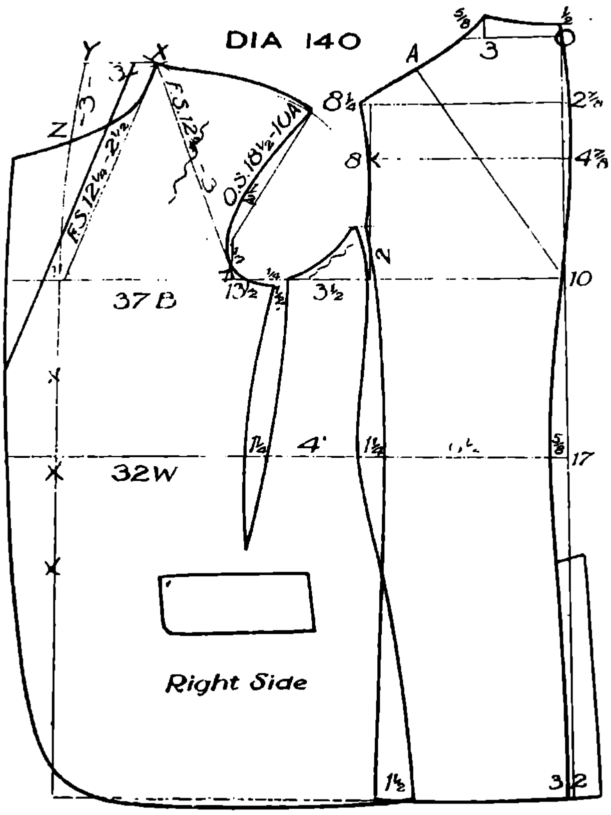
Poole enquired why the back-seam of the right side was not rounded so much as that of the left side.

The Instructor stated that the shape of the right back followed the natural form of the figure, whereas the left back was not only naturally a wider back, but provision had to be made whereby with the aid of a little manipulation a receptacle could be provided for the hump. Proceeding, the Instructor stated that if they were to take a coat belonging to a figure of this description, and lay it down, they would readily see what a receptacle was formed for the hump. Cutting itself will not altogether provide for the hump, hence, with the aid of the iron much can be accomplished.

Mortimer thought it was a good idea to have a little round added to the left back-shoulder, and also a little extra length, for it could be eased on in the centre of forepart shoulder, and the fulness well worked back on to the hump.

DIA 142





Thomas enquired if the Instructor favoured using much wadding in coats for humpback figures.

In reply, the Instructor stated that a little extra wadding would require to be placed at the back scye and under the arms, especially under the right arm, where a hollow was so marked. The wadding should be nicely graded on to the side of the hump and made secure to the lining.

No wadding is necessary on the shoulder-points, and only the smallest roll in the sleeveheads.

Black asked if it would be wise to put a little wadding in the hollow of shoulders, as there was a decided hollow naturally formed which he thought was difficult to fit?

The Instructor replied that a little nicely graded wadding carefully inserted would be an advantage to relieve the unsightly hollow, and help to make the figure appear more uniform.

CUTS IN THE GORGE.

Wilson enquired what was the advantage of taking out the small cuts at the gorge?

The Instructor said this was done in order to reduce the front edge length and keep the crease edge snug, for with the head being so forward, it is only by such means as the taking out of cuts that the crease edge can be kept snug.

QUESTION OF LININGS.

Poole enquired what was the best lining to insert in a Lounge for a figure with humpback, as he had heard it said that unless a very good quality of italian was used the lining soon wore out at the region where the hump was located.

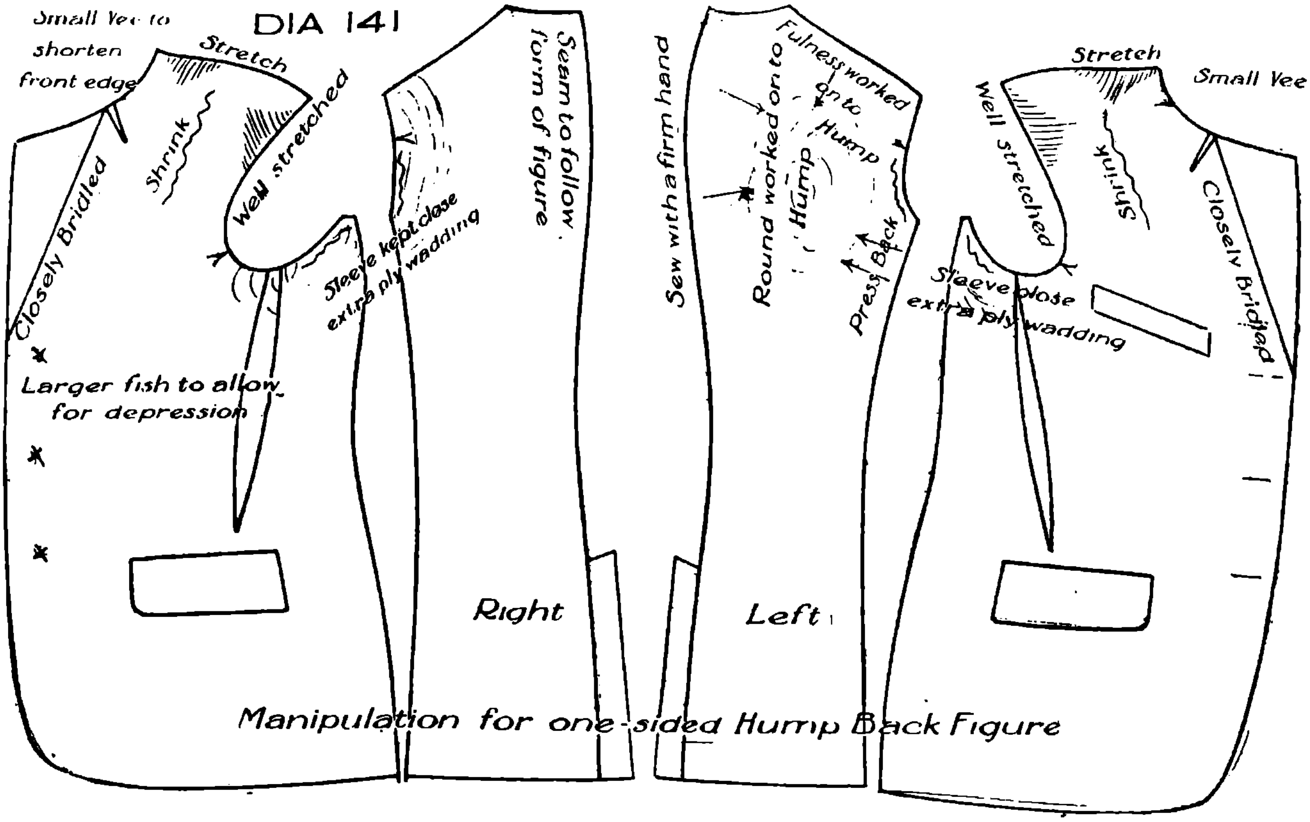
The Instructor replied that he had seen various "brights" utilised in respect to the lining of the hump. He had seen a piece of extra lining put inside at that part, and also a little wadding inserted, but he preferred to use either a good twill scye lining, or alpaca, and even chamois leather.

ALTERATION TO SLEEVES.

Diagram 142 illustrates the alteration to the sleeves, the dotted lines denoting the addition to the top of backarm.

Poole remarked that he supposed the Instructor would keep the sleeve slightly tight at the back scye in order to preserve a clean fit at top of sideseam.

"Yes, Mr. Poole," replied the Instructor. "I believe in keeping all sleeves close at that part; and I also insert a thread around the back scye, drawn slightly close, which I have found a useful help to preserving a clean-fitting back scye."



DIA 141

Small Vee to shorten front edge
Stretch
Shrink
Well stretched
Closely Bridled
Sleeve kept close extra ply wadding
Larger fish to allow for depression
Seam to follow form of figure
Right
Sew with a firm hand
Round worked on to Hump
Fulness worked on to Hump
Press Back
Left
Stretch
Small Vee
Well stretched
Shrink
Closely Bridled
Sleeve close extra ply wadding

Manipulation for one-sided Hump Back Figure

FITTING A SNUG COLLAR.

Hodge asked what is the best means of keeping the shape of the collar, seeing that it has to be kept very snug?

The Instructor said that the crease-row must have a drawing-thread inserted, and then, when the collar has been put on and pressed, a capital plan is to put staytape around behind the crease-row, which keeps it always in that shape.

The remainder of the evening was devoted to practising drafting for humpback figures, which proved very instructive and interesting.

SLEEVES AND SCYES

The Instructor intimated that as several members of the class had raised questions connected with sleeves, he thought a little enlightenment on that subject would no doubt be appreciated, seeing that they were now practising on cloth.

Simpson stated that in almost every case when he had cut a coat it was too tight in the scye, and he had to scoop a good bit out of the front to give the wearer sufficient ease; and he would be glad if the Instructor would show them how a Lounge with easy scyes could be drafted direct, or would he describe what alterations from the normal pattern was necessary.

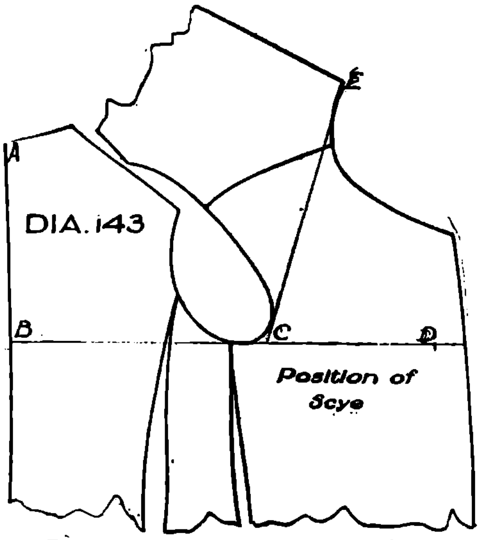
The Instructor, in reply, stated that it had been considered by tailors that the commonest and most frequent alteration was tightness in the scye. This was no doubt due to the muscular development of a great many men, as well as individual taste, as some prefer a close fit, while others want a very easy fit with plenty of ease.

The Instructor emphasised the fact that a good many tailors, directly a customer complains of the scye being tight, scoop a piece out of the front of scye. Now this is not always the correct thing to do, for there are several causes for tightness in the scye.

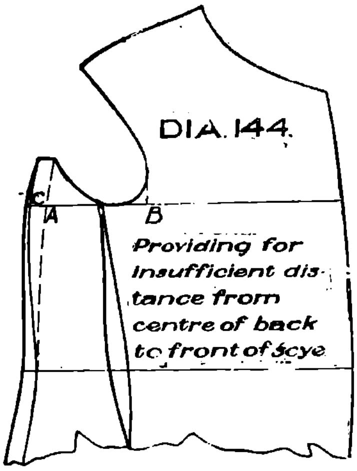
At this point Simpson remarked that he thought that the larger the scye the more comfortable it would be.

"Ah!" replied the Instructor; "that is just where Simpson makes a big mistake, for, in order to get a comfortable garment at the scye, it is necessary that the scye should be of the right size, and also placed in its proper position in relation to the centre of back, centre of breast, and also correct in relative length from the neckpoint, as shown by Diagram 143. These, in addition to the muscular development of the figure, are the primary causes of tightness in the scye. In addition, there are other causes, viz., too short a collar, which acts in a similar way as if there was a tightness from the nape to front of scye, as from E to C, Diagram 143. This is aggravated if the shoulders are cut crooked, which forms a shortness from E to C."

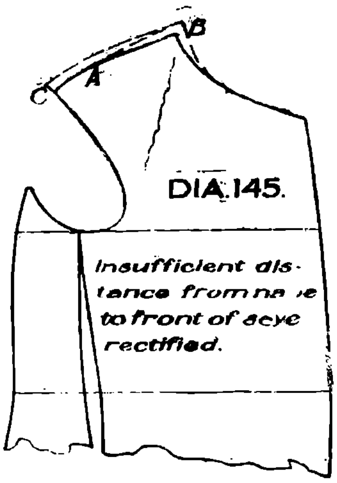
Proceeding the Instructor stated that when a tightness was detected at the front of scye, and a strain across the back was felt, it showed that there was an insufficient distance from the centre of back to the front of scye. Now this is best remedied by letting out the inlay of the sideseam, as shown on Diagram 144; for to scoop out the front of scye is courting disaster, as the latter is only resorted to when you are sure there is a surplus width across chest, and ample signs of a local alteration needed at the front of scye.


DIA. 143

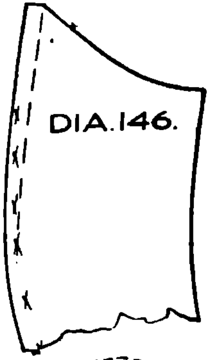
Position of Scye

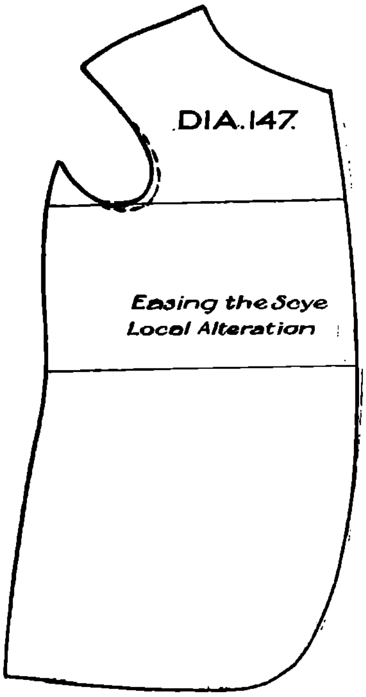

DIA. 144.

Providing for insufficient distance from centre of back to front of scye

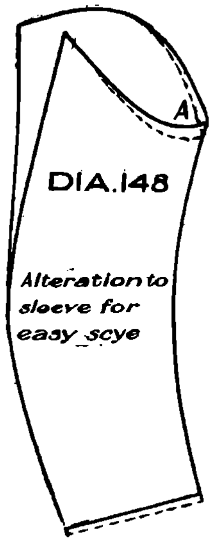

DIA. 145.

Insufficient distance from nape to front of scye rectified.

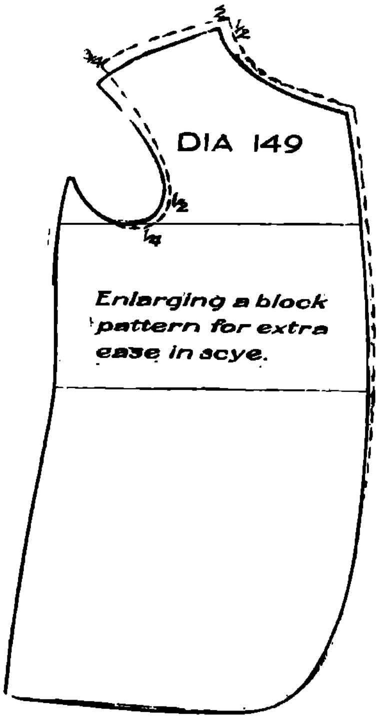

DIA. 146.


DIA. 147.

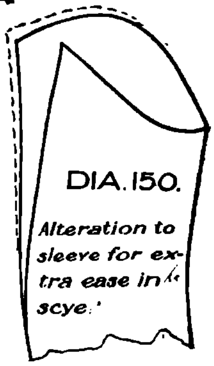
Easing the Scye Local Alteration


DIA. 148

Alteration to sleeve for easy scye


DIA 149

Enlarging a block pattern for extra ease in scye.


DIA. 150.

Alteration to sleeve for extra ease in scye.

Mortimer asked how a shortness from the nape of neck to bottom of front scye caused a tightness in the scye, how could it be detected, and what were the best means of remedying it?

The Instructor replied that if there was an insufficient distance from the nape to bottom of scye the shortness caused the front of scye to be drawn up in the direction of the neck, and, consequently, the customer felt as if in a vice. The defect is easily detected by the creases or folds, as the latter perhaps better describes it being formed in the direction of the front of scye. The defect is as unsightly as it is annoying. A tightness on the top button generally takes place while the back scye is foul.

Simpson remarked that he had seen a defect of this description, and the coat was tight on the shoulder end.

"Yes," replied the Instructor, "a tightness on the shoulder ends is often experienced when the distance from the nape to the front of scye is short. To remedy, you must let out the shoulder inlay as shown by dot and dash line on Diagram 145, at A B; and if the shoulder ends are tight, then continue to end, as shown by B C.

Wilson asked the Instructor how he would alter the sleeve to provide for the quantity that was let out at the top of sideseams to provide for the insufficient distance from the centre of back to the front of scye.

"What this amounts to," replied the Instructor, "is to give more width to the top of undersleeve by letting out the inlay at the top of the hindarm, shown on Diagram 146."

Mortimer enquired if it was found that a coat had ample width across the breast, and also from centre of back to front of scye, yet was close for the gentleman, he supposed he would be correct to make a local alteration at that part, and clear the front of scye a little?

"Yes," replied the Instructor, "that would be quite safe; and I would advise, in a case of that description, to just deepen the scye a ¼in., as shown on Diagram 147."

Mortimer further enquired if the sleeves would require any alteration in that case before being re-inserted?

"Yes," replied the Instructor; "the sleeves will require to be made to harmonise with the scye now that it has been altered. This is best done as shown by dotted lines on Diagram 148."

Continuing, the Instructor remarked that this was not only a quick but very efficient method of providing ease to the scye in the case of a local alteration. Of course, it would be necessary to lengthen the cuff of the sleeve for the extra width of scye, to provide for as at A, making it necessary to drop the forearm point, which is compensated for by utilising the cuff facing.

Presuming you have a good model pattern, and you want to enlarge it so as to give extra ease in the scye, the best way is to straighten the neckpoint a little, which, in itself, gives ease to the scye.

Add on ¾in. at shoulder end, and give a little extra length to front shoulder at neck end also. You must take off the excess in width of shoulder at the shoulder-point, as shown on Diagram 149.

The distance from centre of back to front of scye must be increased ½in., and if the customer is not flat on the chest, a corresponding ½in. must be added on the front of coat. The alteration effected is equivalent to inserting a wedge in the forepart about 3 inches above scye level.

Wilson asked what alteration was required to the sleeve in this case?

The Instructor replied that it would be necessary to give a little more length to the hindarm-seam, as well as a little wider sleeve-top, shown on Diagram 150.

ALTERING A FINISHED COAT TIGHT IN SCYE.

Poole asked what would be Simpson's best way of altering his finished coats that were tight in the scye?

"Yes, I should like to know that," remarked Simpson, "for I am expecting some 'encores', for my customers want ease."

The Instructor replied that it is dangerous to scoop out the front of scye, as it narrows the chest, and is also risky to deepen the scye, as a scye that is too deep causes the coat to drag on the muscles of the arms directly they were raised, unless the sleeves have been cut specially to fit the deep scye.

The Instructor stated that he would deal at length on this subject later on. The best way to give ease is to let out the inlay at top of sideseam, as shown on Diagram 144. If this fails, then the coat is cramped in the shoulders, and needs an open scye. This means a "tall" alterations, straightening shoulder-point a little, and taking off at shoulder end, and also give a little more length to front shoulder, as shown on Diagram 145. The undersleeve will require to be let out, so that it goes easy into scye.

The Instructor intimated that he would deal with the evils of two deep scyes with incorrect sleeves, and also would show them how it was possible to cut a sleeve to fit a deep scye satisfactorily, at the next lesson.

LESSON 33.

Thomas stated that he little thought that the subject of sleeves was such a large one; to which Hodge added: "A complicated one."

"Yes," replied the Instructor, "the sleeve problem is a knotty one, and requires careful study. A great many cutters make mistakes, for when making variations for the varying forms of attitude and deformities, they omit to alter the sleeves."

Proceeding, he stated he was pleased at the last meeting, for several members asked about the variations to be made in the sleeves, which they would all do well to remember when cutting for figures of varying forms.

The Instructor next drafted out a Lounge for a muscular man, which he stated would be found very easy-fitting.

As the Instructor deftly wielded the chalk and explained each point, the keenest interest was apparent, for all eyes were centred on the draft.

"What a boon it must be," remarked Mortimer, "to be able to draft Lounges for very muscular men, and be able to fit them without a try-on."

The Instructor said that was just the reason why he had drafted the Lounge, in order that they would see what variation he made from the smart-fitting Lounge for the muscularly developed figure.. Not only was a large armhole desired for this class of figure, but it was generally found that the fronts were not needed to be worked up so much as the smart-fitting Lounge, hence a straighter shoulder was given, which, in itself, provided ease to the scye.

Diagram 151 illustrates how to draft a Lounge for a muscular figure direct.

The Instructor stated that it would be found that the front and over-shoulder measures were greater than the normal figure. For instance, the front shoulder was 13 inches, and the over shoulder 18 inches; while the depth of scye was ½in. more than the normal figure in this case.

MUSCULAR FIGURE LOUNGE SYSTEM

IN BRIEF.

Square lines O, 3, 32.

O to 32 full length.

O to 3 one-third depth of scye.

3 to 5 2 inches.

O to 9½ depth of scye.

O to 17½ natural waist.

O to 3 is one-twelfth breast.

Square up ¾in., and ¼in. above O for back neck.

Measure off width of back plus ½in. to 7¾, and curve out ⅜in. to 8⅛, and draw shoulder-seam and slightly hollow it.

Measure off on depth of scye line to 21, half the breast plus 3 inches, which gives a little extra width across chest.

Measure back to 13 the across-chest measure, 8 inches.

Sweep from 13 by front shoulder measure, 13 to C.

Add only ½in. to second sweep in order to straighten the shoulder.

Sweep from 13 by the over-shoulder measure, 18, less A B of the back.

Make width of shoulder ½in. less than that of the back; the latter being eased on in the hollow of shoulder, will assist to give it a clean-fitting concave form.

Square up 1½in. above 13, and connect to shoulder-end and hollow ½in.

Advance scye ½in., and deepen it ¼in.; shape as shown.

C to D and D to E are made one-twelfth breast. Connect D E to 21.

The width of back at the waist is made about one-sixth of breast plus ½in.

Drop arm of square ½in. below 17 to draw bottom part of sideseam of the back.

The top of the sideseam is fixed at 2 inches above depth of scye line. The sideseam is kept fairly straight at this part.

One inch is taken out between the back and forepart at the waist, and the top is nipped in ¼in.

To get spring over the hips, mark in at the waist 6 inches and drop 1 inch, and rule by arm of square; add on ¼in. of round as shown.

Measure up the size of the waist, allowing 3 inches over the half measure to 21, as was done for the breast.

Add on 1½in. button-stand, and drop fronts 1 inch, completing as shown.

In marking the underarm cut, the Instructor said it was a capital plan not to bring the cut into the scye, for this takes ½in. off the width of the scye, and with this ½in. added a more easy-fitting scye was obtained.

In drafting the sleeve, the Instructor stated that a wider sleeve-top was obtained, and a longer hindarm. The undersleeve was not hollowed much or else they would find all the weight resting on the arms when they were lifted.

Mortimer remarked that the sleeve resembled that of a groom's sleeved vest at the top.

"Quite right," answered the Instructor; "except that a sleeve for a vest was made with less fulness in it; but the undersleeve was identical at the top, only the elbow and cuff were made narrower."

Hodge asked if a large scye was cut, and he cut the sleeve after the manner shown on Diagram 152, would the sleeve fit all right.

In reply, the Instructor stated that it must be thoroughly understood that what was taken out of the scye more than the normal figure, has to be made up in the sleeve, which was the same principle, they would remember he stated, to the system worked on in respect to the width of back.

Mortimer, who is a keen golfer, stated that he had a jacket which had the sleeves extending almost to the waist, yet he could lift his arms with impunity, and the coat was most comfortable. He added that he was completely unable to understand how a jacket cut so deep in the scye could be so comfortable, yet Simpson had shown him one of his "efforts", which was made only 1 inch deeper in the scye, and when the customer had it on, directly he raised his arms all the weight rested on the muscles.

The Instructor said he owed much to Mortimer for giving light to his embarrassment in respect to the scyes of his golfing jacket. This would afford them an excellent chance of not only learning how to cut for a deep scye, but also they would see the principles of the system brought clearly to light.

PIVOT SLEEVES.

A scye deepened as illustrated on Diagram 153, and the sleeve cut to fill it, was termed a pivot sleeve arrangement.

Mortimer asked if there was any fixed rule to deepen the scye.

"Oh, no!" answered the Instructor. "Sporting jackets with pivot sleeves are generally deepened about 3 to 4 inches, whilst overcoats were deepened 5 to 6 inches. It is immaterial how much you deepen the scye, as the principle employed to cut the sleeve makes the latter fit in such a manner as to allow every freedom in the movement of the arms. Reference to Diagram 154 will show that the pointed piece on the top of the undersleeve is equivalent to what has been taken out of the scye, hence it simply amounts to compensating in the sleeve for the deep scye."

Simpson remarked that he could see quite clearly now how he had "lost his bearings" with his deep scyes, for he had not filled up the undersleeves; simply cut them in for the normal figure.

PONCHO SLEEVES.

Jones informed the class that he had made a jacket once that had the sleeves brought right down into the waist, and Poncho sleeves were inserted; and the gentleman for whom it was made stated that it was an ideal coat for shooting purposes, as he could move his arms freely in every direction.

The Instructor stated that he had a pattern of a coat of this description, which he produced, causing the keenest interest to be taken in its description.

Hodge asked the Instructor if he would kindly show them how to cut the pivot sleeve as shown on Diagram 154.

The Instructor replied that the topside sleeve was drafted as ordinary.

Now measure from A to B, on Diagram 153, and sweep from A to B, Diagram 154.

Next measure from B up to hindarm pitch, and apply that measure from C to B. Point C is fixed as for the ordinary undersleeve.

LESSON 34.

HOW TO CUT THE PONCHO SLEEVED SPORTING JACKET.

Several of the members asked the Instructor if he would kindly show them how to cut a Poncho sleeved Sporting Jacket, which he had used to illustrate how it was possible to make a scye practically any depth, and yet at the same time a sleeve could be made to fit that scye with a marked degree of perfection as regards ease and comfort.

The Instructor replied that he would only be too pleased to show them how to cut such a style of Sporting Jacket.

Johnson asked the Instructor to show the cutting of a D.B. style with Prussian collar, as he thought he should like to make one for his own wear, now that his father had bought him a motor cycle.

The Instructor replied that he should make it D.B.; and remarked that a coat of that description made an ideal motor cycling coat.

As the Instructor proceeded to demonstrate the cutting of the Poncho Jacket, the keenest interest prevailed; and after he had completed the back and forepart, much speculation arose as to how he would proceed to draft the sleeves, for the drafting of the latter to fit such a deep scye was evidently the doubtful point; but as the lesson proceeded the Instructor cleared away all obstacles, and the members soon saw that it was really a thing that could be done, and, at the same time, the wearer would have every freedom for his arms.

DIAGRAMS 157 AND 158

Show how the Instructor drafted the Poncho Jacket, the system being briefly reported

Square lines O, 3, 32.

O to 3 is one-third depth of scye.

3 to 5 is 2 inches.

O to 9½ is the depth of scye, which for this class of coat is made one-sixth of breast plus 3½ inches.

O to 17½ is natural waist length.

Square off from these points.

O to 3 is made one-twelfth of the breast.

Go up ¾in. above 3 and ¼in. above O, and shape back neck.

Measure off on line 5 the width of back plus 1 inch.

Curve out to 8¾ and draw shoulder-seam.

Measure off on depth of scye line half the breast plus 3 inches to 21.

Sweep from point 13 towards point X by the front shoulder measure, 13 inches.

Add ½in. to second sweep, and make a pivot of point 21; and X locates the neck point.

Sweep from 13 by the over-shoulder measure, 17½ inches, less ¼ W of the back.

Make width of shoulder ⅜in. less than that of the back, and add on ½in. of round.

Square up 1½in. above 13, and connect to end of shoulder; hollow ½in., completing scye for ordinary coat as per dotted lines.

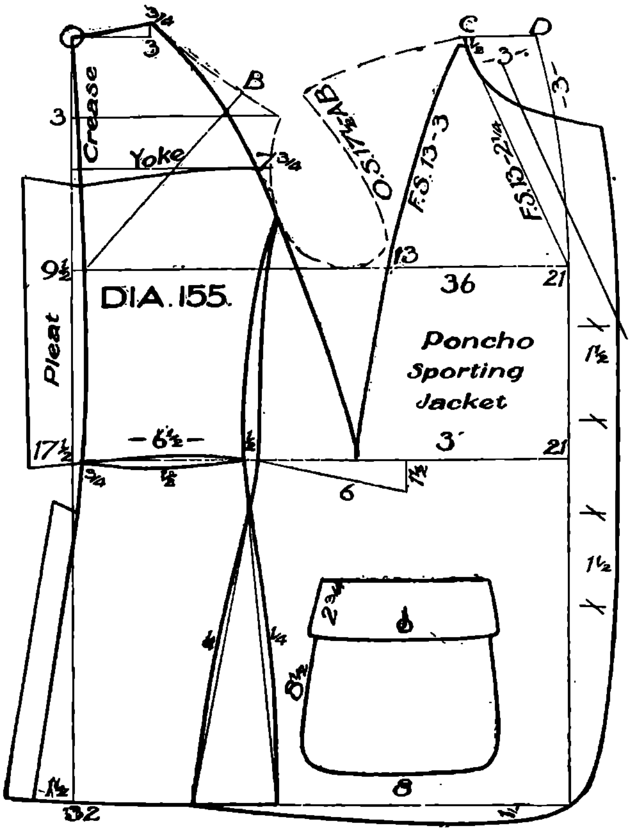
X to Y and Y to Z are each made one-twelfth of breast, connecting Y Z to 21.

Width of back at the waist is made 6½ inches.

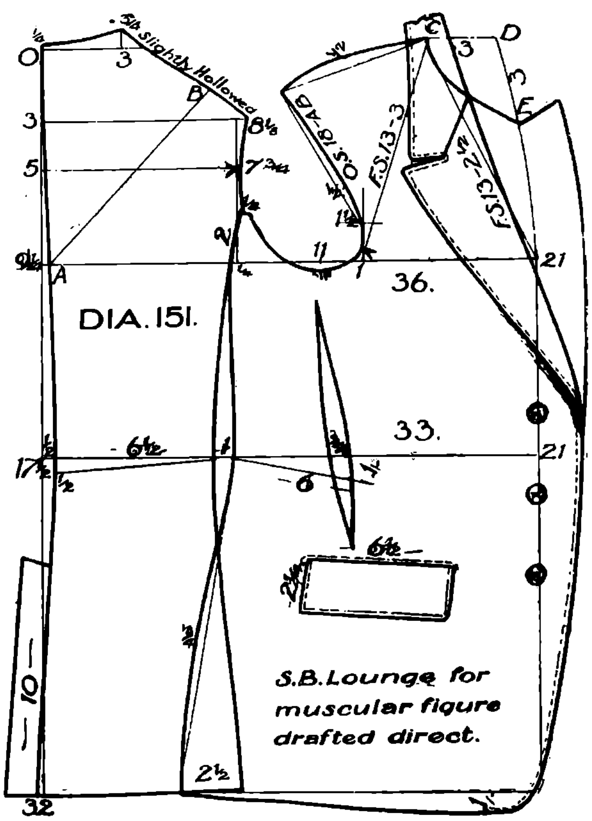
Drop below 17½, ½in., to obtain spring of sideseam.

The Instructor stated that he had omitted to come in at 17½, ½in. for centre of back line. A vent of 11 inches is left. The top part of the back is finished with a yoke, which is cut on the crease.

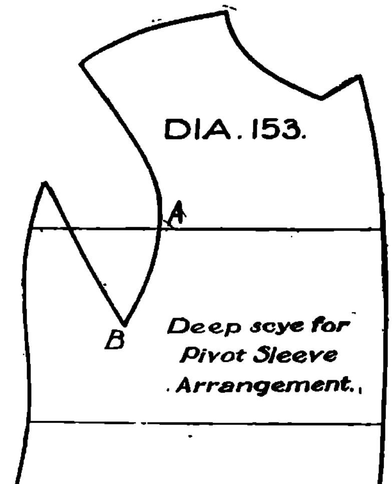
The centre part of the back may either be arranged with an inverted pleat in the centre, or two placed under the blades, 2½ inches is allowed for this purpose.


DIA. 155.

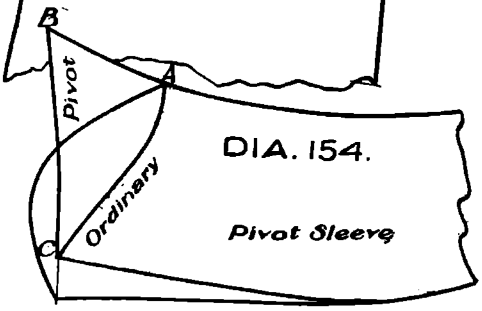
Poncho Sporting Jacket


DIA. 151.

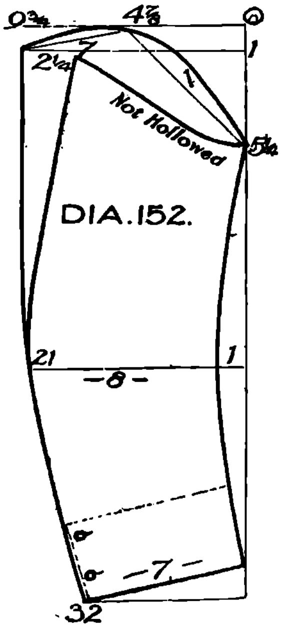
S.B. Lounge for muscular figure drafted direct.

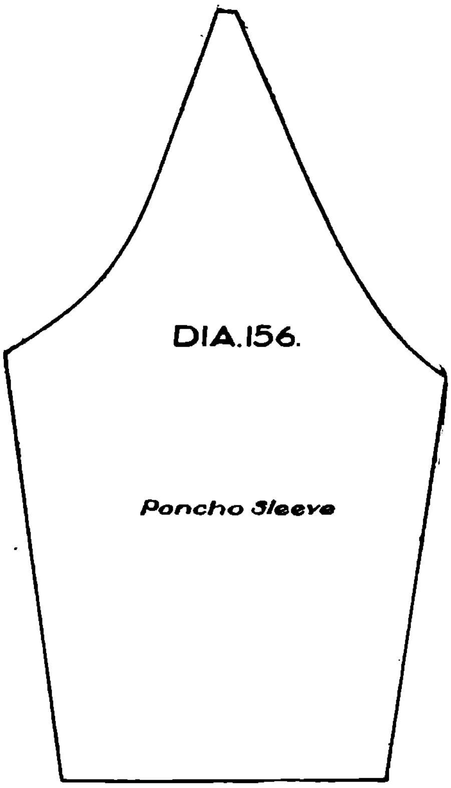

DIA. 153.

Deep scye for Pivot Sleeve Arrangement.


DIA. 154.

Pivot Sleeve


DIA. 152.


DIA. 156.

Poncho Sleeve

A seam is placed across the back-waist, ¾in. being taken out to give spring over seat.

Half-an-inch is taken out between back and forepart.

The top of sideseam is placed 2 inches above depth of scye line.

For this style of garment, remarked the Instructor, it is necessary to give plenty of spring over the hips; hence mark in 6 inches from sideseam at the waist, and drop arm of square from 1¼in. to 1½in., and add on a little round.

Allow the same over the half-waist as allowed over the breast.

Drop fronts 1 inch, and add on 3½ inches for D.B. front.

Take out ½in. cut at top, as shown in a vee.

For position of pockets, mark below bottom of scye about 12 inches, making it in size about 7in.x8in.

Mortimer asked how the position of the buttons was fixed.

"As far behind the centre line as the eye of the buttonhole is in front of it," replied the Instructor.

For the Raglan shaped shoulder mark below X ½in., and connect to 13, and add on ¾in. of round.

We must not forget to make the width at the top, that is the point below X, ½in. wide to allow for two seams being taken at that part.

Mark in 3½ to 4 inches from sideseam for position of bottom of deep scye.

As previously stated, the depth of scye is purely a matter of taste.

Mark back ½in. at 8½ to 8, the back pitch, and complete as illustrated by Diagram 157.

THE PONCHO SLEEVE.

When the Instructor came to the cutting of the sleeve the keenest enthusiasm prevailed. He commenced by laying the back and forepart in a closed position at the shoulders, and marked round as shown on Diagram 158.

He then explained that they must sweep from point A, which is the bottom of the deepened scye, to D, using the ordinary forearm pitch, E, as a pivot.

Make A to D 1½in.

Place the sideseam of the forepart beside the back, and mark bottom point of the deepened scye at B.

Now sweep from B to C, using the ordinary back pitch, F, as a pivot.

Make B to C 1 inch.

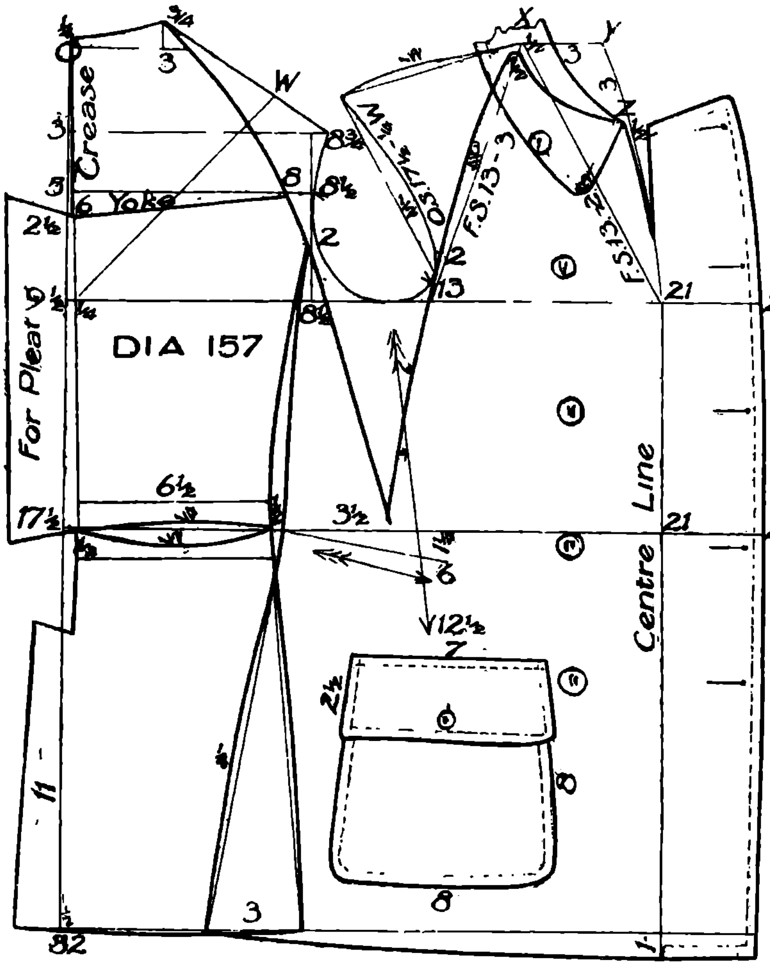
Connect C to D, and halve as at G and square to H.

Mark off on each side of H, as to I and J, half the width of cuff desired.

C to I and D to J is forearm length plus ½in.

Simpson remarked that he supposed it would be best to take the forearm length for a coat of this description, owing to the shape of the shoulder; and with this the Instructor agreed.

The Instructor now shaped the top portion of the sleeve by continuing the run of front shoulder to D, coming in ½in. at E.



The run of back slope was also followed, curving to C.

Mortimer enquired if sleeves should have any fulness allowed on either back or front, or would the Instructor prefer to insert them plain.

The Instructor, in reply, stated that it was found best to insert the sleeves quite plain, especially for garbicords, from which many coats were made of this description. For a tweed a little fulness at the hollow of shoulder in the sleeves greatly aided the fit at that part.

Simpson remarked that, seeing the seam came directly under the arm, the sleeve would hang straight, not forward like the ordinary sleeve. Would this not be detrimental to the ease of the sleeve?

The Instructor stated that this style of coat was of a distinctly easy-fitting character, and although the sleeve did hang straight, yet it was found that by compensating in the sleeve for what has been taken from the scye, every freedom is afforded the wearer, and no dragging occurs.

Poole suggested shrinking the forearm so as to give the sleeve a little more shapely appearance.

Hodge asked the Instructor if he would kindly show them how to cut a Prussian collar?

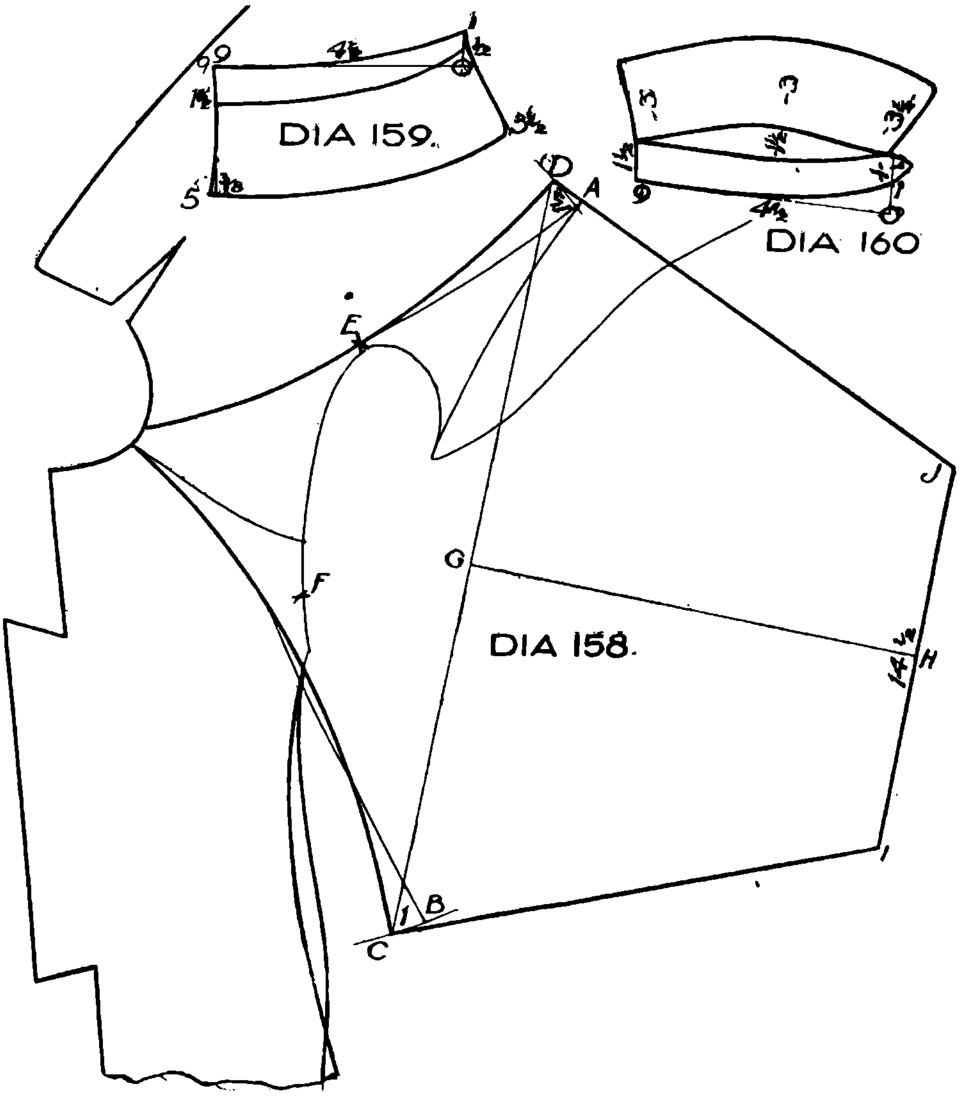
Complying with Hodge's request, the Instructor measured the length of collar required, allowing ½in. for easing on in the gorge.

O to 9, on Diagram 159, represents the length of collar.

Square up above O 1 inch, and curve to 4½, which is half of O 9. This forms the sewing-to edge.

Halve O 1, and squaring down from 9, mark the stand of the collar 1½, and connect to ½ for crease-row.

Now measure off the length of fall required.



This class of coat invariably has a fairly heavy collar, which can be turned up as a protection against the weather.

Add ⅜in. spring at 5, which ensures sufficient length of fall edge. The latter may require a little stitching when sewn on.

When coats of this description are made from garbicord material, which does not lend itself to manipulation, the Prussian collar is best cut with separate stand and fall.

Diagram 160 shows how to cut a collar of this description.

O to 9 is the length. Square up above O 1 inch, and connect to 4½.

Make stand 1 inch at front and 1½in. at the back.

Take out 1½in. between stand and fall in the centre, in order to get sufficient spring to fall edge.

Arrange depth of fall to taste, and complete as shown.

This completes a useful coat for sporting purposes.

LESSON 35.

SLEEVES FOR WIDE AND NARROW SHOULDERS.

Poole intimated that, although his cutting career was still in its infancy, he had already found out that a great deal of difference existed in the shape as well as the size of the shoulders of figures. He had found that, while some figures had narrow shoulders, others were broad; and he would like the Instructor to tell them what variations were necessary in the sleeves for forms of these descriptions.

Simpson asked what variation in sleeves was required for the American cut Lounge, with its broad shoulders?

The Instructor replied that the questions asked by Messrs. Poole and Simpson touched very vital points in cutting, which required careful consideration; for it was only logical to think that a different shaped scye was produced for each style of shoulder, hence an alteration in the size and shape of the sleeve to fit that scye would be necessary.

Proceeding, the Instructor stated that he had already made it perfectly clear that the principles invested in the system were of such a practical nature that, whatever was short in the back was compensated for in the sleeves; therefore it will be equally as feasible that whatever the shape of the shoulder, the sleeves must necessarily be made to fit into the scyes.

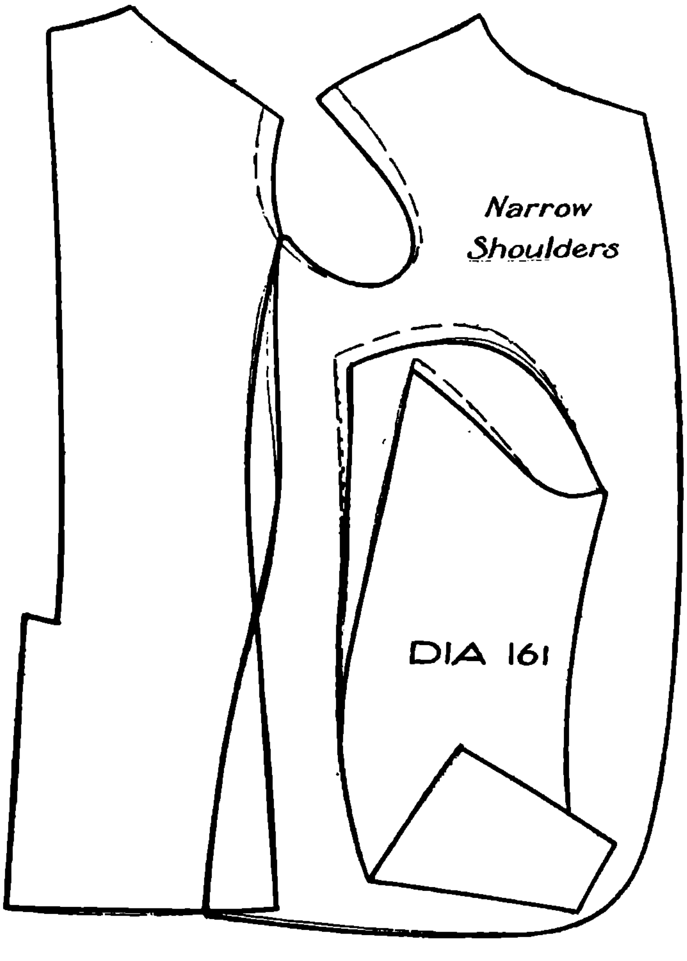
At this point Wilson asked what amount of fulness may be put into the topsleeve.

The Instructor replied that 1¾in. was considered the general average quantity; but there was no positively fixed quantity. They would, however, readily understand that it greatly depended on the kind of material used, and also style, for in some districts raised sleeveheads were specially desired, hence a little extra fulness in the sleeveheads was an advantage.

Proceeding, the Instructor stated that they would understand that the height and shape of the topsleeve is fixed according to the width of scye, which is governed by the width of the shoulders. When the shoulders are narrow, the sleeve is varied, as shown on Diagram 161 by the dotted lines, the hard lines denoting the normal pattern. When the shoulders are wide naturally, or intended for the "American cut", then the sleeve is varied as Diagram 162, namely, presenting a more flat appearance at the top. Whatever has been added to or taken from the width of the shoulder must be arranged for in the sleeves.

Poole stated he could not follow the Instructor clearly on this subject; to which the Instructor replied that, in order to explain his meaning more clearly he would revert to a demonstration (see Diagram 163).

Placing the back and forepart down in a closed position at the shoulders of a normal pattern, the Instructor marked the variation of the width of shoulders as 1 and 3, for the narrow and wide shoulders, while 2 shows the normal pattern. The back pitch was fixed at 2 inches below the shoulder-seam.



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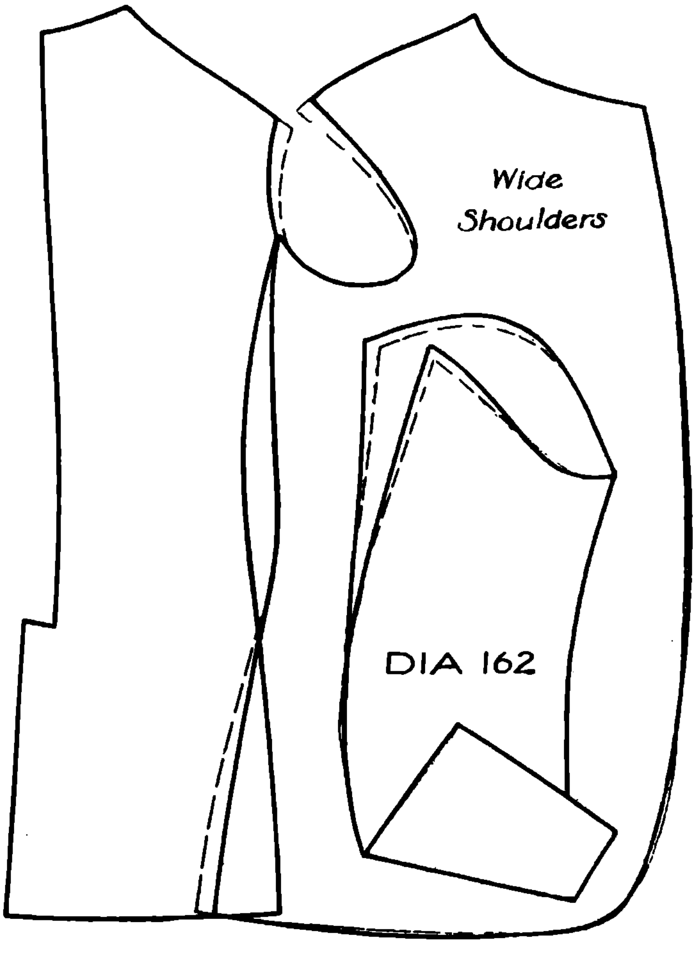


DIA 162

In order to prove that a distinct variation was necessary in the sleeve, the Instructor laid down the topside sleeve, placing the top of the hindarm at the back pitch. F G shows the height of sleeve line, while B F fixes the balance of the sleeve. It will readily be seen that the distance from E to F is less than B F, while that from D to F is greater.

E F represents the wide shoulder, and D F the narrow shoulder; while B F is the normal sleeve.

The Instructor further remarked that the narrow shoulder sleeve not only gets wider, but higher, as D F H; while the sleeve for the wide shoulder gets slightly narrower and flat at top, as at J.

VALUE OF SCYE MEASUREMENT.

This subject having been made sufficiently clear to the class, Mortimer enquired if a measure taken round the figure close up to the arm, just at the junction of the sleeve and bodypart, would not prove a very valuable measure, especially when a customer asked for a very easy scye?

The Instructor replied that the scye measure was very useful, and is greatly used by cutters adopting a shoulder-measure system. In applying it to the pattern, allowance has to be made for the reduction made by the shoulder, side and underarm-seams. Measure up the size of the scye at the width of a seam from the edge all round, and allow $1\frac{1}{2}$in. to be consumed by the seams at shoulders, side and underarm. This, remarked the Instructor, is the easiest way to apply this measure. Although the correct size of scye required for each customer was found by the scye measure, yet it does not give the shape or true position of the scye.

The Instructor further remarked that it was frequently experienced that two scyes were found both of the same circumference, yet of different shapes due to the varying methods of the developments taking place. The depth of scye, width of back and chest vary with the attitude and also with the shape of the figure. Geometrically, the measure was in order, but unless utilised in conjunction with some direct measure, such as the depth of scye and the other chest measures advocated in this work, the practical working of the scye measure is not consonant with sound judgment.

Simpson stated that the scye measure was used in a breast measure system he knew.

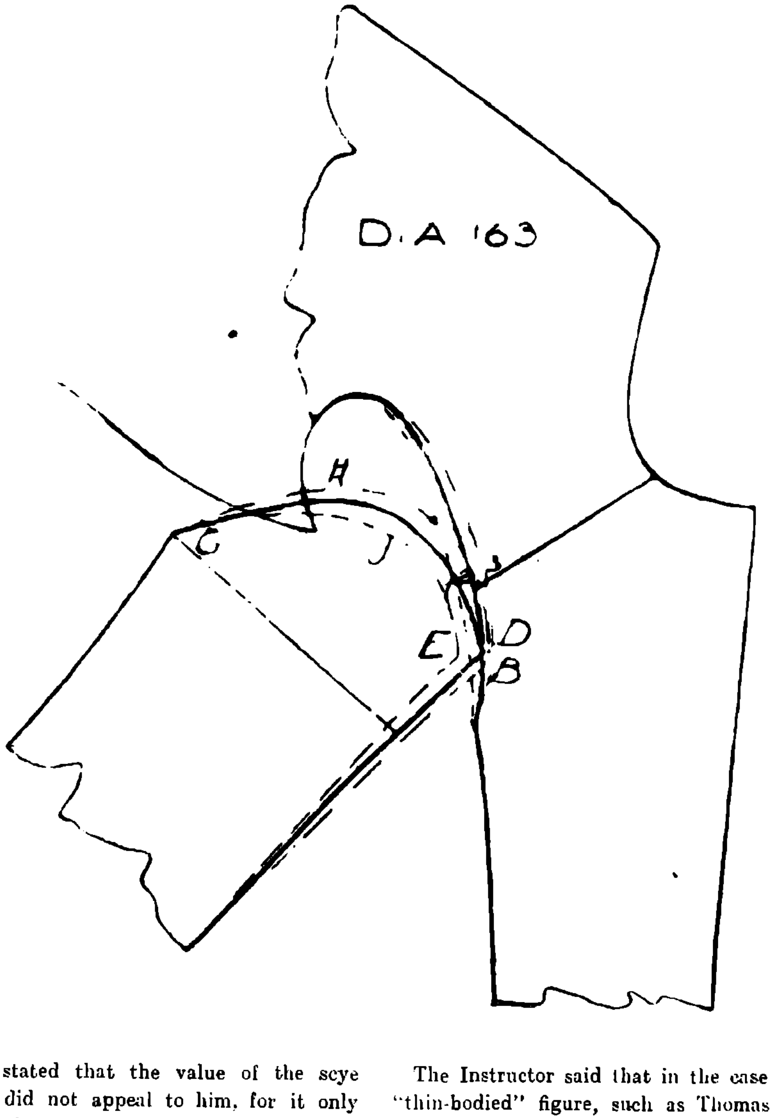
The Instructor stated that in several breast measure systems he had seen the scye measure was used as a check against excess of shoulder-room, in which case the scye was made to tally with the circumference measure.

Generally, systems of this description work on the principle of having a level of shoulder measure taken direct on the figure, and applied direct on the draft.

Hodge remarked that this determines the slope of the shoulder.

The Instructor stated that that was quite true, and to find the depth of scye, one-third of the scye measure plus ½in. is added from this point.

Again, half the scye measure is used to form the width at top of sleeve in many systems.



Poole stated that the value of the scye measure did not appeal to him, for it only gave the size of the scye, and that could not be relied on for accuracy, as many coats were padded considerably; but by the short measures the Instructor had shown them how to take and apply, the proper depth of scye, width across back and chest, and length of front shoulder, together with size of overshoulder, was obtained accurately, as was also the true position of the scye.

The Instructor said it was as well to know the advantages and disadvantages of the various measures and methods of obtaining the various points.

Thomas stated that he had cut a Lounge pattern for his brother, whose breast measure is 35 inches, and when cutting the sleeve he found that the width of scye from back to front was 4¾ inches, while the balance measure only registered 4 inches.

The Instructor asked the class what the distance was from back pitch to front pitch, and Thomas replied 9¾ inches.

The Instructor said that in the case of the "thin-bodied" figure, such as Thomas's brother evidently was, it is often found that such figures are large in the shoulders in proportion to their breast measurement. They present a seemingly narrow scye, yet, at the same time, were big in the shoulders. The system would automatically work correctly to the requirements, both in height and width.

Simpson asked if it would not be safe to increase the height between the pitches by adding to the height on the draft?

The Instructor replied that it would, and it is as well to add about half the difference between the actual and normal scye widths, say about ½in. to the height. Of course (he continued), in cases of this description it is as well to make yourself perfectly satisfied that the width of back is not too excessive or the across-chest too wide, for either would make the scye too narrow. A little more round to the sleevehead does not prejudice the principles involved in the sleeve cutting.

LESSON 36.

THE EXTRA ERECT FIGURE AND ITS SPECIAL TREATMENT.

One of the members stated that he had experienced some trouble with a Lounge he had cut for a friend of his who was very erect. The jacket was all alive at the back between the shoulders, and was not sufficiently large enough on the breast, yet at the same time the jacket fitted himself fairly well, as he was of the same breast measurement as his friend.

Further enquiries revealed the fact that the figure of the member's friend resembled the accompanying illustration, which depicts a gentleman very erect. The back is very straight and narrow, while the head is set well back and the chest well developed. The shoulders are small and well set back, which causes the arms to assume a more backward balance than the normal figure.

A jacket for a figure of this description requires special variations made from the normal, or it will not fit correctly.

What the attitude of the figure causes the sartorial craftsman to decide upon when cutting the coat is a narrower back, a shorter back balance, and a wider across-chest measurement, with a relatively longer front balance.

In addition, a slightly more backward balance is given to the sleeves in order that a clean fit may be given to the undersleeve at top of hindarm.

The Instructor stated that he could show the necessary variations from the normal pattern, when perhaps the troubled member would be able to discover where he had erred.

Proceeding, the Instructor laid down a pattern of a normal Lounge, and then marked the necessary variations for the erect figure, such as the accompanying illustration portrays.

"If you make a careful comparison between the very erect figure and that of an average figure, you will find that the former is distinctly narrower across the back, invariably," remarked the Instructor.

He had no hesitation in predicting that the troubled member had got too wide a back measurement, which was responsible for the looseness between the shoulders.

On ascertaining that the looseness showed in small vertical folds, the Instructor stated he was correct in his supposition.

He then marked the back narrower, and lowered the back neck a ¼in., while at the same time (he stated) if the back waist is more hollowed. then it was best to suppress more between the back construction line and centre of back at the waist.

Poole asked why the back neck was lowered?

The Instructor replied that, as the figure carries his head so erect, a shorter stand to the collar became necessary; while, at the same time, a shorter back balance was also required.

Proceeding, the Instructor pointed out that. as the chest was more developed and pronounced, and the erectness of the head caused a greater length from the nape to prominence of chest, it was necessary to increase the length of front shoulder by adding at neckpoint end of shoulder. This would necessitate adding to the height of top of lapel.

Mortimer drew the Instructor's attention to his remark that the shoulders were invariably smaller than those of the round-shouldered figure, and also many average figures. and asked how he intended allowing for such a factor in the draft.

The Instructor replied that Mortimer was perfectly right that some variation was necessary at the over-shoulder, and he preferred slightly reducing the shoulder points a little, which he had proved a very effective alteration, and met the circumstances admirably.

Another important feature that must not be overlooked in cutting for figures of this description is the position of the scye; for with the erectness of carriage the arms are more backward balanced, and, relatively, the scye is not so far advanced in front.

What is really found is a flatness at the back scye, with an extra round across the breast on the fronts; hence it is necessary to keep the top of sideseam fairly flat, as shown by the alteration of dotted lines. The front of scye is also shown receded. The width of fronts is made up by adding on down the front edge.

Figures of this class are often found to be fairly flat on the seat, hence it is generally found advisable to reduce the spring over the seat; and thus they would see the advisability of dotted lines, which mean reduce at bottom of sideseam.

Jones enquired what would be the necessary alteration if the waist was small in addition to the pronounced chest?

"In a case of that description it is best to increase the suppression between the back and forepart, and also the size of the underarm cut," answered the Instructor.

Regarding the alteration to the sleeves it was necessary to give a slightly more backward balance to them, as the erect figure carried his arms more backward than the normal figue. The erectness of his carriage, with the shoulders well thrown back. caused the arms, which work in socket joints, to hang more towards the back.

Wilson asked if a longer crease-row was necessary for the collar? to which the Instructor answered in the affirmative.

Diagram 166 illustrates the collar for the normal figure; while Diagram 167 shows that for the erect figure, which has a longer crease-row.

Simpson asked if there were any special forms of manipulation required in making jackets for erect figures?

The Instructor stated that the fronts required to be well worked up, and plenty of form infused; and when baisting over the facings see that the fronts cling to the figure. The back scye should have a ply of wadding baisted over, and a drawing-thread inserted to prevent any stretching taking place, while the sleeves should be kept close at that part.

Hodge asked the Instructor if he did not believe in straightening the shoulder for the erect figure, as he noticed he had not altered the neckpoint in respect to straightness and crookedness?

In reply to Hodge's question the Instructor stated that for a figure with prominent chest a crooked shoulder brought the fronts better into position, and, at the same time, kept a clean front of scye and also back scye. By reducing the shoulder points and adding on at top of neckpoint, the effect was equal to slightly crookening the shoulder; a fact which Hodge had evidently overlooked; while the addition to front edge completed such a variation.

TWISTING OF THE FOREARM-SEAM.

Thomas asked the Instructor how to remedy a twisting of the forearm-seam, for he had experienced, many times, the seam coming to the centre of the hand instead of in a line with the thumb, as he had heard the Instructor state earlier in the session.

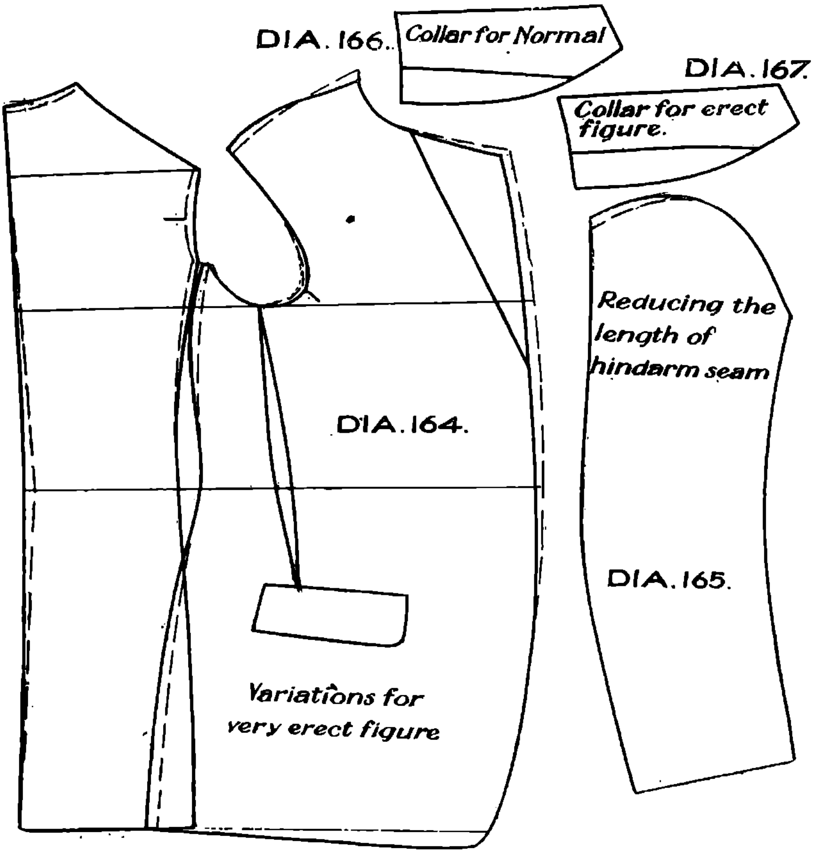
This defect had evidently caused other members trouble, for all were at attention while the Instructor stated the cause and remedy of this defect. He said that the general cause of the defect was found in careless workmanship, at which much surprise was expressed; but as he stated how the hindarm was driven down, and the forearm passed up, causing a decided shortness from A to B, as shown on Diagram 168. This caused the forearm-seam to contract in the direction of the hindarm, with the consequence that the seam comes over towards the centre of the hand, and this looks unsightly, as well as causing trouble in the direction of the front pitch.

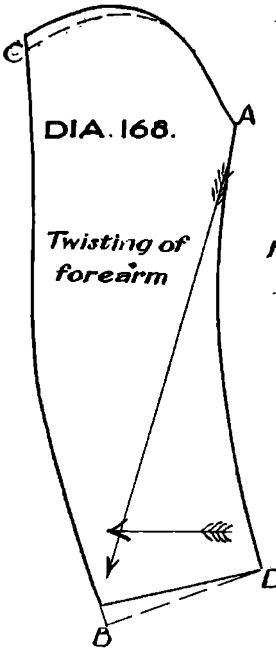
FALSE FOREARM.

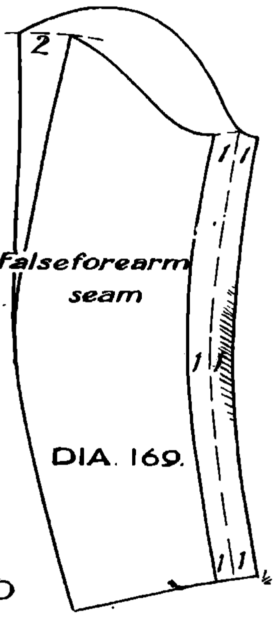
Mortimer suggested that a false forearm would greatly assist in the avoidance of such a defect.

The Instructor stated that the false forearm was greatly in vogue, and no doubt proved an effective method of bringing the forearm well under. To remedy the defect it is necessary to rip the hindarm and pass it up, and then utilise cuff facing at B, and take off at the top, as C, A, Diagram 168.

The Instructor next showed how to alter an ordinary sleeve for the false forearm arrangement. 1 inch is added to forearm of topside sleeve, and a corresponding quantity is taken off the forearm of the undersleeve, as shown on Diagram 169.







The dotted line denotes the forearm of the ordinary sleeve. It will be necessary to add ¼in. to ½in. to forearm of topsleeve at the cuff in order that the latter will form a continuous run when seamed up. The same also applies to the top. It is always best to check same before finally cutting out. The forearm of topsleeve requires a little stretching in hollow in order to prevent any contraction taking place at that part.

In making up sleeve with false forearm it is best for the cutter to mark the ordinary forearm as shown by the dotted line, and instruct his workhands to thread-mark this when making up the sleeves; this proves of great assistance to the workhand when inserting the sleeves. as well as assisting the cutter when fitting. in order to detect any defects in the balance of the sleeves.

The concluding part of the evening was devoted to practical demonstrations, for, as Johnson is a very erect figure, he kindly offered himself as a model, and as each member of the class took his measures, and drafted a Lounge for him, which the Instructor keenly scrutinised, much amusement was caused; but the members unanimously declared that a very profitable evening had been spent, and more knowledge and experience gained.

LESSON 37.

VARIATIONS FOR SLOPING AND SQUARE SHOULDERS.

The Instructor stated that cutters very early in their career found that a great many of their customers had either sloping or square shoulders. which were distinctly different from the normal figure, and required some variation, or else trouble loomed ahead.

Now, in order to prevent this trouble, he purposed dealing with the cutting for such figures as the accompanying illustrations portray. The great feature in having illustrations of these two troublesome types of figures side by side is that we can see at a glance what a marked difference exists in the anatomy of the human form. The neck is long, whilst the figure with square shoulders has a neck which is invariably short and thick.

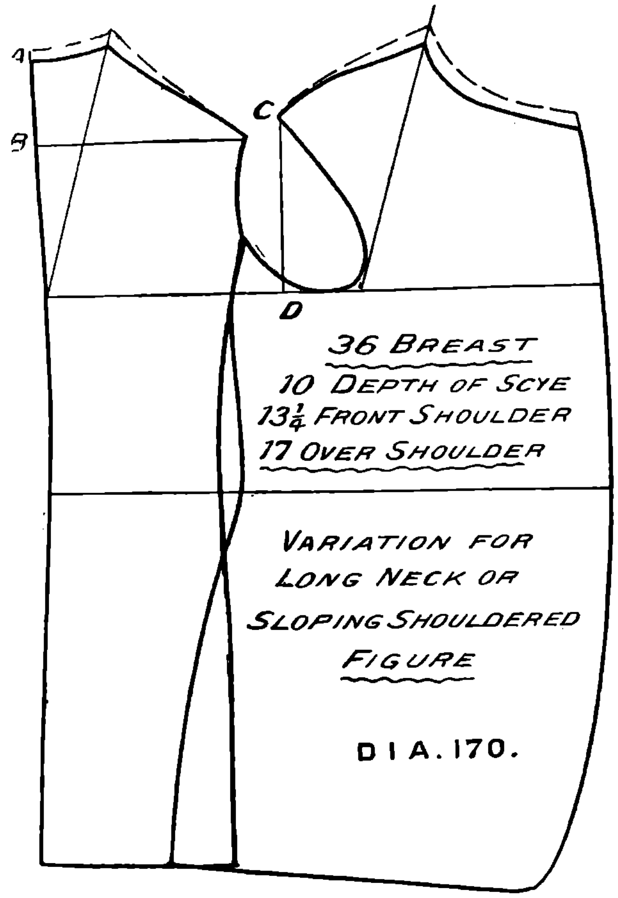
Mortimer enquired if both of these types of figures were found to be erect.

The Instructor replied that they were generally found to be erect, only the difference in the shape of the shoulders existing with so marked a degree. Of course, in many instances the sloping-shouldered figure was found to stoop slightly.

Wilson enquired if there was any difference between sloping shoulders and low shoulders.

Jones was apt to treat this question with ridicule, but the Instructor stated that the question opened out the solution to this much-discussed question, and although these figures were frequently met with, yet, nevertheless, they are a constant source of anxiety to cutters.

Where these figures differed from the normal, continued the Instructor, was above the depth of scye level to the neck, and the advantages of the check measures became appa-



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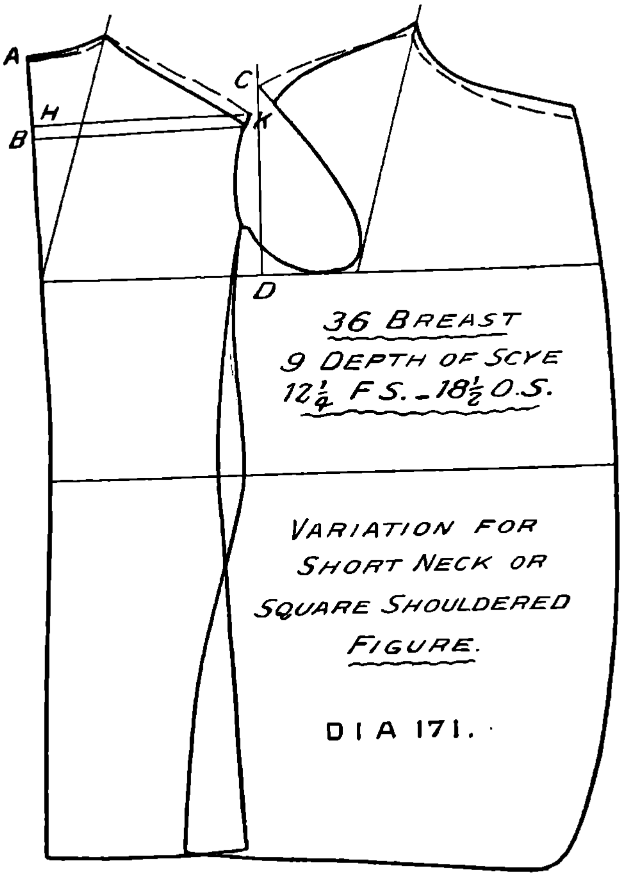

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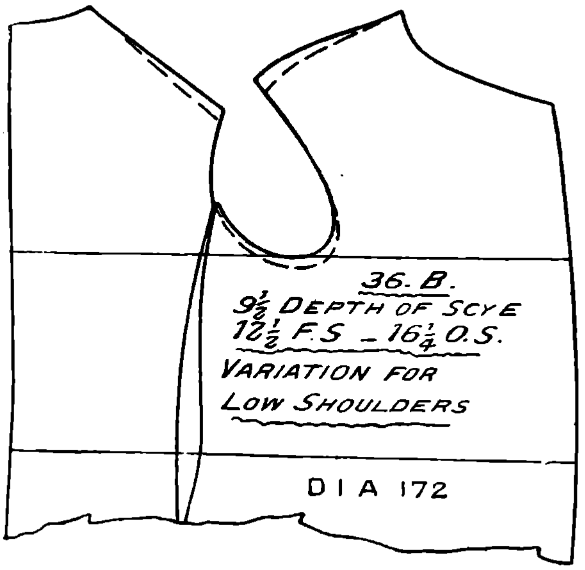

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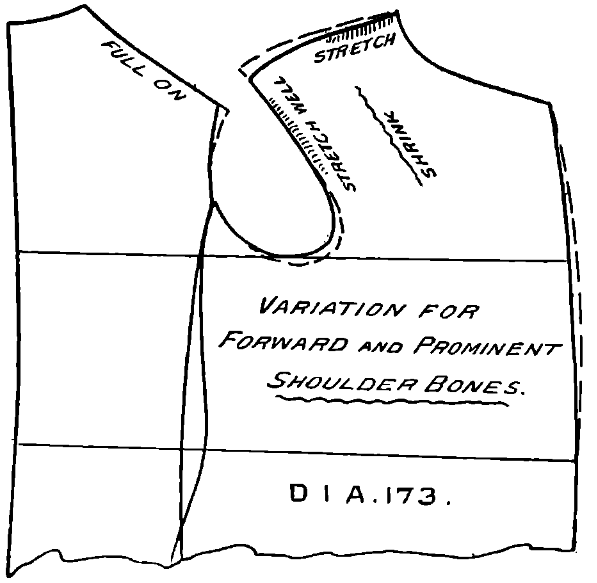


DIA. 173.

rent, as in their absence only observation and judgment are left for the cutter to apply in the drafting. The best way to treat the sloping-shouldered figure is to leave the position and size of the scye as for the normal, and alter the pattern from the slope of shoulders up to the nape of neck. It will be found that the distance from the nape to depth of scye is greater, as is also the length of front shoulder, while the over-shoulder invariably remains about the same as the normal figure. In the case of low-shoulders the height of neck and depth of scye from nape was practically normal, yet the shoulders were sloping, generally through being undeveloped, as is often the case with those who lead a sedentary life, in which case the figure often has a slight stoop.

Of course ,it often happens, in the case of the low-shouldered figure, that the scye is lowered, hence it is best, in case of any doubt, to measure from waist line to bottom of scye to ascertain if this is actually the case.

The Instructor stated that he had found this a very safe plan in case of doubt, but he felt sure that they would have little trouble in deciding which were sloping shoulders in the true sense, from that of a figure with simply the shoulders low. In any case the garment must be cut to follow the shape of the figure, but the extent of the divergence from the normal figure must, of course, be governed by the amount of disproportion existing in the form, which is of course best ascertained by direct measures.

Jones asked if the check measures used in the system would correctly produce the necessary alteration?

The Instructor replied in the affirmative; but in order to make the deviations clear to all, the Instructor laid down the pattern of a Lounge for a normal figure, which he chalked around, as Diagram 170, and upon which he marked the necessary alterations in dotted line for a sloping-shouldered figure with long neck.

Proceeding, the Instructor stated that it was as well to remember that the quantity of shoulder-slope, which is the distance from nape to centre of back on level with shoulder-seam, rarely increased more than 1 inch from the normal size. For the long neck and sloping-shouldered figure it was necessary to raise the back neck according to the extent of the abnormality.

Mortimer remarked that it was in cases of this kind that the usefulness of having a reliable scale of measures proved apparent, for on referring to them it was possible to gauge the amount of the abnormality with a certain degree of accuracy.

The Instructor answered that that was exactly the case.

Jones added that raising the back neck increases the depth of scye. The front shoulder had to be increased, and the gorge raised. These variations are best effected as shown on Diagram 170.

The Instructor said they must draw a line through back neckpoint from depth of scye, and another line from front of scye through front neckpoint.

Poole wanted to know why this was done, and the Instructor said it was in order to maintain the same proportion of straightness and crookedness. The amount added above A at back neck is sufficient to make the length from nape to depth of scye correspond with the measure taken direct on the figure; but instead of measuring down from the nape he had measured up from the proportionate depth of scye, and thus placed the difference between A and B. It will be noticed that nothing is added on shoulder-points, the distance from C to D remaining the same as the normal figure.

Simpson enquired if featherweight shoulder-pads should not be used to make up the deficiencies of nature?

The Instructor, in reply, stated that in some cases, especially low shoulders, they were useful; but it is always best to abstain from the use of padding, although it is the cutter's duty to hide a deformity or deficiency rather than intensify it.

Hodge asked if it would be necessary to give the collar a little deeper stand?

The Instructor replied in the affirmative, adding that the sleeves would require to be cut slightly wider and with a trifle more round on the top, as was described for the narrow shoulders in a previous lesson

The short neck or square-shouldered figure was next dealt with.

The Instructor stated that this type of figure required the opposite treatment to that of the sloping long-necked figure. The back neck is lowered a little, while an addition is made to the shoulder point to correspond with the size of the over-shoulder. The distance from A to B is reduced as at H, which is necessary to get a shorter shoulder-slope to provide for the squareness of the shoulders, ½in. is shown added on at K, and the surplus size of the over-shoulder is made up at C.

Very often the length of the front shoulder is shorter, shown by the dotted line variation on Diagram 171. The collar needs a small stand, 1 inch generally being sufficient, while the sleeves require a slightly narrower sleeve-head, with the head not so full and rounded.

LOW SHOULDERS.

Coming to the variation necessary for low shoulders, the Instructor stated the depth of scye and front-shoulder balance remained the same as for the normal figure; the deficiency was a local one at the shoulder points. To meet this deficiency it is best to take off at shoulder-end of both back and forepart, and deepen scye a little. If thought advisable, the shoulder points can be built up with either a pad or with wadding; but this is best done with care. A good many customers will ask for their shoulders to be squared up, whereas there are others who will object to padding, hence it requires to be tactfully done.

FORWARD SHOULDER-BONES.

Thomas stated that he had experienced considerable difficulty in fitting a man who had forward shoulder bones which were very prominent, and asked the Instructor if he could give the class any advice on cutting for such figures.

The Instructor replied that such figures were very difficult to cut for, as any strain on the shoulder points was felt directly. This class of figure had caused him no end of worry during his career, and he had found that, by adding on at shoulder ends a little, clearing the front of scye a trifle, and adding on a little down fronts; then in making up having the shoulders shrunk in the centre and well stretched at scye end, and also towards neckpoint, any straining at part which covers the shoulder bones is prevented, and, at the same time, plenty of ease exists.

In conclusion, the Instructor stated that the back should be eased on in the hollow of foreparts, and the canvas should also be well shrunk before insertion, and well slashed and wedged to prevent any "tying" taking place.

LESSON 39.

VARIATIONS FOR THE BENDING-FORWARD FIGURE.

The Instructor said that the next variety of figure to be dealt with was the one that bends forward from the waist, as shown by the accompanying illustration.

This is a figure that is not often met with except in cases of old age, unless a natural deformity has existed from early life; or it may arise from the result of an accident.

This deformity is generally accompanied by the shoulders being very round, or with a hump-back. Even in the absence of a hump, the back is generally wide and the chest narrow. What is required is a long back balance from the nape to waist, and a short front balance, while the sleeves will require to be forward balanced.

The best way to meet the requirements for such a figure is to make the variations from a normal pattern, and after following the form of the figure as closely as is consistent with the principles already laid down in this work, apply the check measures to ensure that the size of each part, such as depth of scye, length to waist, front and over-shoulder, and across chest, is correct.

The Instructor next called for a volunteer as a model, and Hodge stepped forward amidst applause.

The Instructor asked him to assume a bending-forward attitude. He then put a few layers of wadding under the vest to raise a small hump on the back.

The Instructor now measured Hodge, and pointed out where the difference took place. Hodge is an ideal proportionate figure; his chest and waist measures are 36 breast, 32 waist. The depth of scye was now 10½, an increase of 1½in. from nape to bottom of scye, on a level with the armpits; while the distance between the depth of scye and the normal waist line was also increased 1 inch.

The width across back was 8 inches, an increase of ¾in. The front shoulder was 12¼, a decrease of ¾in.; his usual front shoulder being 13 inches; and the over-shoulder remained as usual, 17½ inches. The across-chest measurement was only 7½ inches, a decrease of ½in., thus proving the narrowness of the chest.

The Instructor stated that the simplest way to effect the necessary variations is to insert a wedge in the back at the part where the greatest length is required, that is where the roundest part exists. The fronts require a wedge taking out in order to reduce the length from the neckpoint to the waist. The latter is lowered in front, while the total length from nape to bottom of fronts will necessarily have to be shortened if the coat has to appear of equal length all the way round.

Cut the back across at about 2 inches above the normal depth of scye line, and insert a wedge of about 1 inch, which will throw the top part forward, and make the distance from nape, as A to B, to correspond with the desired depth of scye as taken on the figure, 10½ inches.

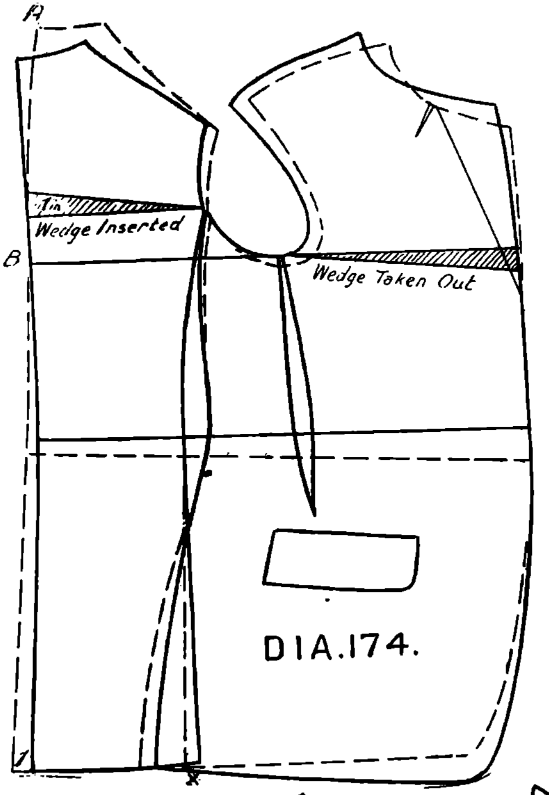
Lengthen the waist line and spring out the bottom of the back about 1 inch more backward, to give spring over the seat.

The sideseam of the back may be reduced a little at X, while the spring of sideseam of forepart may be increased a little, this providing for the enlargement of the seat at that part.

The top of sideseam will require nipping in a little, as this figure will invariably be found to fall in at that part. The front shoulder will not only require shortening, but straightening, in order to prevent any surplus length from neckpoint to waist. The scye will require forwarding and deepening, as shown by dotted lines, which are also used to denote all the variations in the draft. The waist line in front will require dropping.

while the fronts at bottom will require shortening as shown.

Check the over-shoulder measure and also the across-chest, and complete as shown on Diagram 174. It will be noticed that the gorge needs lowering in front.



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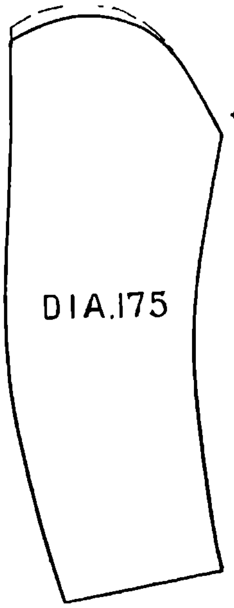

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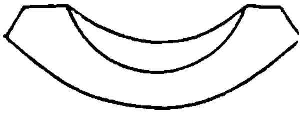

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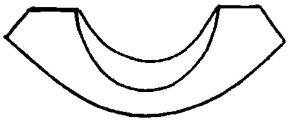

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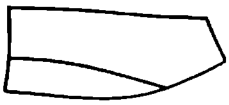

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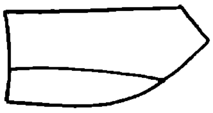

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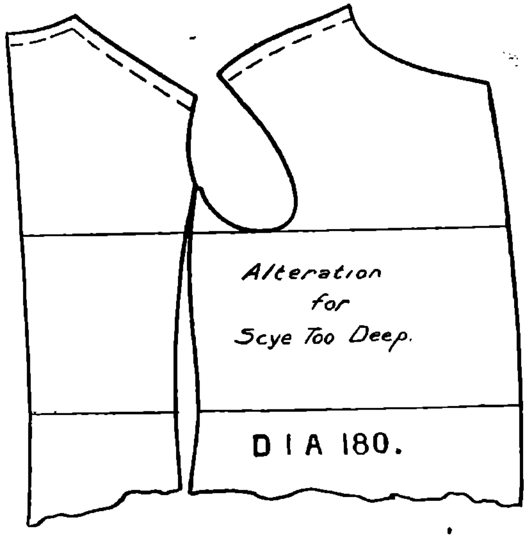
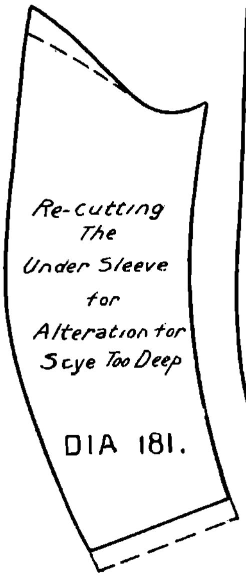
Variations for Bending Forward Figure



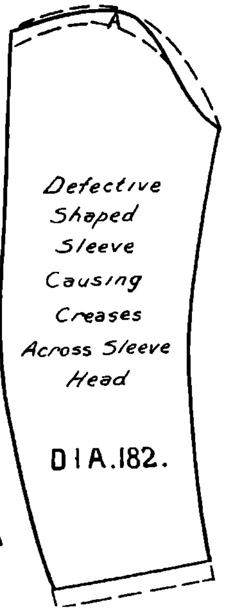
Alteration for Scye Too Deep.

D I A 180.



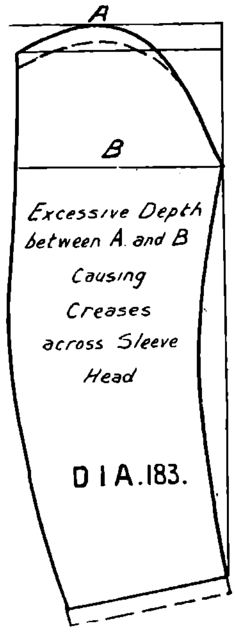
Re-Cutting The Under Sleeve for Alteration for Scye Too Deep

D I A 181.



Defective Shaped Sleeve Causing Creases Across Sleeve Head

D I A.182.



Excessive Depth between A and B Causing Creases across Sleeve Head

D I A.183.

A more forward balance is given to the sleeve by adding on at top of hindarm, as shown by Diagram 175; while the collar is cut with a shorter crease-row, as Diagram 179, to ensure a snug fit around the neck. A small cut is best taken out of gorge to assist in getting a snug fit at the crease-row, while the lapels should be well steadied with a bridle.

Diagram 177 shows the collar shaped for this class of figure, which the reader will observe is more hollow than for that of the normal figure, shown on Diagram 176.

Mortimer asked if the back-waist should be suppressed as much as usual from the back construction line, as he thought this class of figure was not hollow waisted.

The Instructor replied that figures of the bending-forward type were generally flatter at the back waist; and Mortimer's question as to suppressing from back construction line was quite important, as it was best to reduce the suppression at that part a little, thus making the back waist a little wider, as shown by dotted line on Diagram 174.

Poole remarked that, as far as he was able to judge, the instructions given for the stooping figure in a previous lesson held good in this case; to which the Instructor assented.

Jones stated that he had met with trouble with his sleeves, for they dragged very badly on the muscles of the arms when the latter were raised.

"I suppose your customer likes plenty of ease in the scye?" queried the Instructor.

Jones replied that he had to scoop out a good deal at that part to please his customer.

"Yes; and you have unwittingly made the scye more uncomfortable by scooping out, for the scye is too deep. It is a great mistake," said the Instructor, "to think that a deep scye is a comfortable one, unless the undersleeve is specially cut to fit it, as in the case of the sporting jacket he had shown them; but then for ordinary wear a scye that fits closely to the wearer enables the latter to use his arms without the garment resting on the muscles.

SCYE TOO DEEP.

As it is impossible to fill up the scye, the only way to bring the bottom of the scye close up to the figure is to lift the coat up bodily, by taking off a piece at the top of back and front shoulder, as shown by Diagram 180. As before stated, when cutting an easy scye the undersleeve should not be hollowed much at the top."

Simpson asked if Jones would not have to alter the sleeves as well as lift the coat up bodily.

The Instructor stated that very probably the sleeve might stand good as it was; but it would be much better, if there was a good facing at the cuff, to rip the sleeve to pieces, pass up the undersleeve and straighten at top, utilizing hand facing to make up the length. This would greatly assist the alteration in its entirety. Diagram 181 shows this alteration.

CREASE ACROSS SLEEVEHEAD.

Wilson stated that he had experienced unsightly creases across the sleevehead, which had the appearance of a dragging taking place from a little above forearm pitch across to the back pitch.

The Instructor stated that he was pleased this defect had been mentioned, as its cause and remedy should be well understood by all, for they would find in course of practice that it was one that had to be rigidly guarded against. The cause of the defect could generally be attributed to a badly-shaped sleevehead, there being too much round at A. The remedy for this is to re-shape the sleevehead and lengthen at the cuff, as Diagram 183. Another cause of this defect, especially in cases of big men, is too wide a shoulder and too much height in the sleevehead from forearm pitch to top, as A to B, Diagram 183. In fact, this is often the case in the majority of cases where this defect is found. If the sleeves are carelessly inserted, and the fulness not nicely distributed from forearm pitch to shoulder-seam, and then a small roll of wadding not inserted, the defect often arises.

Poole asked how the Instructor would alter the sleeve that had too great a distance from A to B?

The Instructor replied that it would be necessary to take off as per dotted lines, and utilise facing at the cuff.

"But that would make the sleeve hang more to the back," said Poole.

"Quite so," answered the Instructor; "but it is almost invariably in the case of the erect figure that this defect occurs."

LESSON 40.

HOW TO CUT FOR BOW LEGS AND KNOCK KNEES.

In complying with Mortimer's suggestion to illustrate how to cut for bow legs and knock knees, the Instructor stated that these deformities were considered to be disproportion in the legs by cutters.

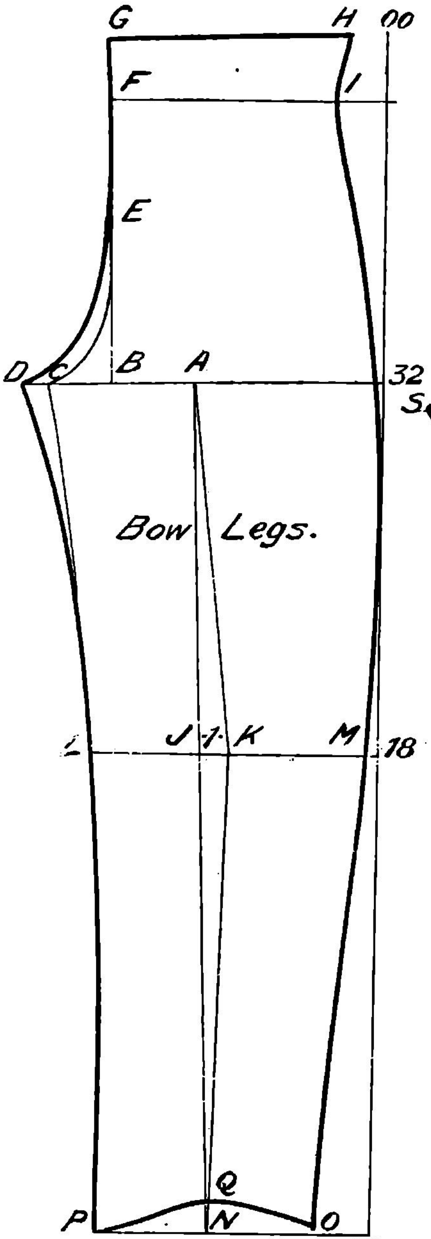
The accompanying illustrations portray figures with these deformities.

The chief thing to aim at, remarked the Instructor, is to hide the disproportion as much as possible, and this is best done by using your persuasive powers to get your customer to wear wider trousers, for in this way the bend of the leg is lost sight of in the width of the trouser leg.

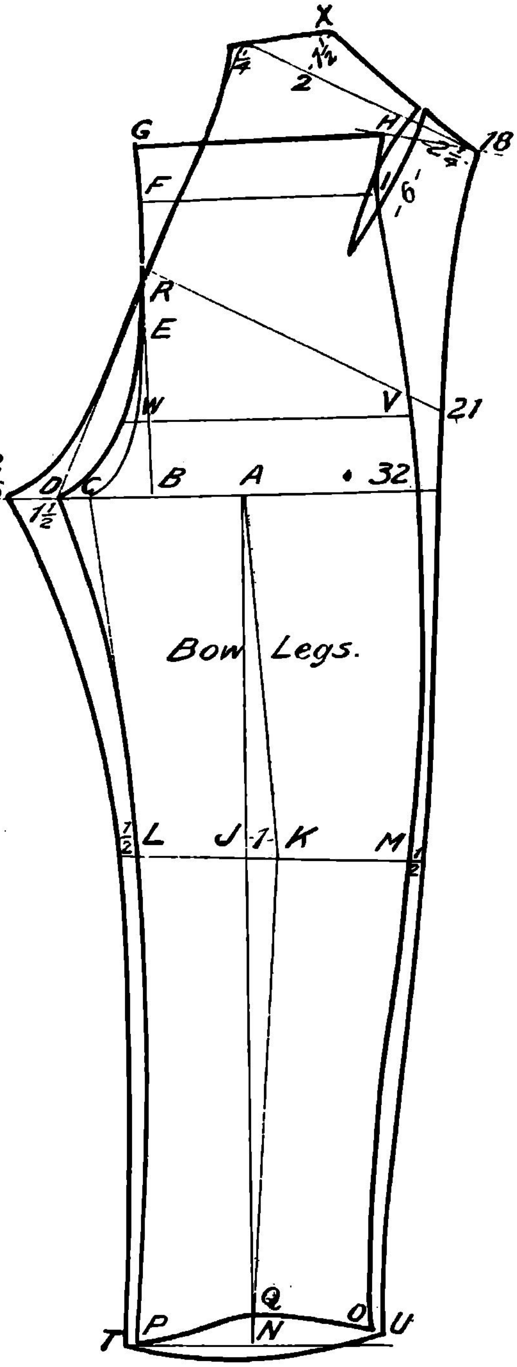
Jones remarked that all bow-legged and knock-kneed persons should wear peg-top trousers of the extreme American style, for they would hide the disproportion nicely.

The Instructor suggested that everyone does not favour peg-tops, hence a practical method must be evolved in the cutting. In the case of the bow-legged figure it is found that there is a decided openness of the legs from the fork to the knee, and occasionally we find that the feet come closer together than usual, especially in the case of the deformity existing from birth. This is a point that must be decided on before drafting. In earlier days, continued the Instructor, there were tailors who used to alter the legs in the opposite way to that in which the limbs of the customer were deformed; thus for bow-legs they altered as if for knock knees, for they contended that, by that means, the bow in the legs was hidden by the loose material at the inside of the leg. As this did not prove to be a satisfactory solution, it was found to be more consistent to make the alteration in harmony with the shape of the figure's limbs, as shown on Diagram 184.

Trousers for bow-legged and knock-kneed figures are difficult to cut, or, rather, such persons are difficult to please, especially as regards the "hang" of their trousers. They



DIA.184.



DIA.185.

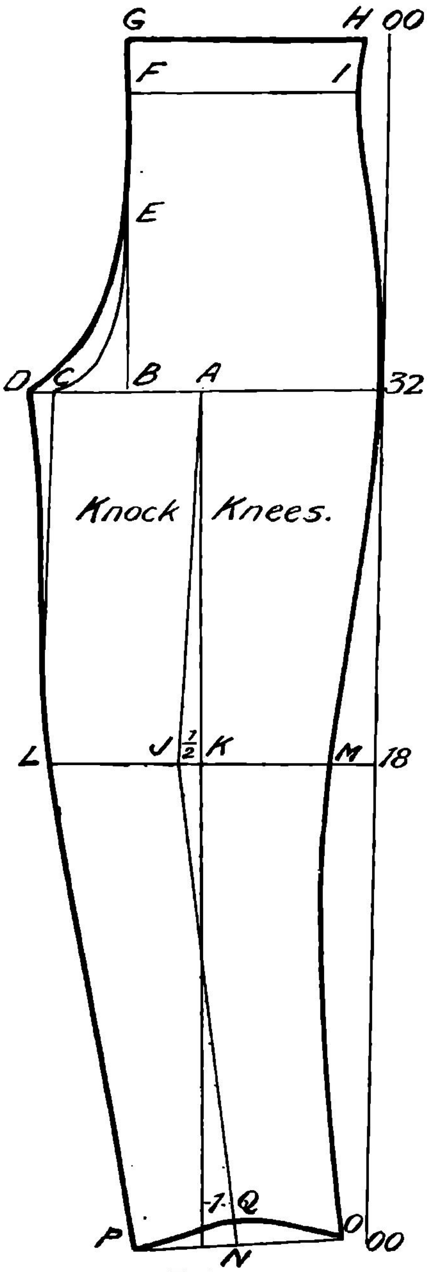
generally state that they want a nice straight-hanging pair of trousers.

Proceeding, the Instructor stated that the usual plan which has proved very satisfactory is to change the position of the centre line at the knee in harmony with the amount of the disproportion. A capital illustration of the wisdom of following the form of the figure in cutting for either bow legs or knock knees, is to ask yourselves the question: Is it right to cut a straight forearm sleeve for the bent arm of a coat?

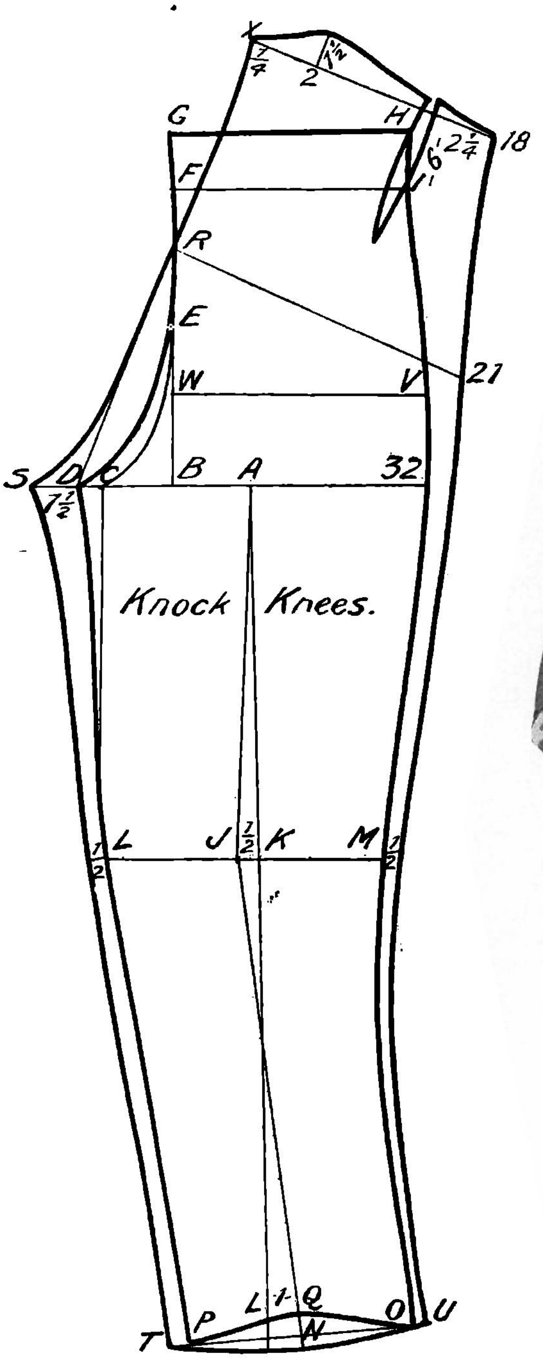
The Instructor went on to state that, when serving his apprenticeship he had heard his governor say that when he was on the board he had seen, in cases of bow legs, the leg-seams drawn in with a thread to make the bow, and in case of knock knees, the side-seam well drawn in, so as to make them shapely to the figure's form. (Laughter.)

"Yes, our predecessors in the trade struck 'brights' then, as well as we do now," remarked the Instructor, amidst laughter.

Now the idea of having to resort to such undue drawing-in was unpractical, and a more reliable and quicker method provided



DIA. 186.



DIA. 187.

in the cutting had been devised, and proved to be very satisfactory.

The Instructor then proceeded to draft a pair of trousers for a bow-legged figure, the measures being as follows: 32 leg, 45 side, 32 waist, 38 seat, 20 knee, 17 bottom.

Draw line O O, O O.

O O to 32 from the bottom is the length of leg.

32 to O O at the top is the body rise, 13 inches.

Square off from 32 for seat line, and at 18, which is 2 inches more than half the leg up from O O.

32 to A is one-sixth of seat; and 32 to B is one-fourth of seat.

B to D is one-twelfth seat plus ¼in.

C is 1 inch back from D.

Square up from B to G, and square to H.

2 inches below G, as at F I, find waist hollow.

F to I is made half the waist plus ½in.

Square down from A to N for the usual centre line, which is for the proportionate figure.

Now measure from J to K, a quantity to be assessed by judgment as the amount of disproportion existing. 1 inch is considered sufficient for a fairly disproportionate figure of bow legs or knock knees.

"But why measure from J to K?" queried Jones.

"Well, in order to change the centre line at the knee to follow the shape of the limbs," answered the Instructor.

Line A K N now forms the centre line.

Mark off from K to M and K to L, half knee measure.

N to O is one-fourth of the bottom, and N to P is ¼in. less than one-fourth of the bottom.

Connect L to C and spring out to D.

Give a little spring between M and O and L and P, and hollow bottom 1 inch.

UNDERSIDES. DIA. 185.

B to R is one-sixth of seat plus 2 inches for seat angle.

D to S is 1½in.; or better still to make B to S one-eighth of the seat.

Rule through R from D to X.

Sweep out from H, using M as a pivot, and measure up the size of waist as from F to I, and X to 18 half the waist plus 2 inches, 18 inches.

Place square on seat line, D X, and point 18, and rule dotted line, X 18.

Mark in 2 inches from X and go up 1½in., and complete the top of the trousers by adding on ¼in. of spring at X.

Measure up the seat from W to V and R to 21, half the seat, 19, plus 2 inches to 21.

Now add on ½in. at L and M for seams, and at bottom divide the width of bottom equally on each side, as at T U.

Take out a fish in the waist, as shown, thus reducing the size of the waist to half, plus 1 inch.

Mark in from sideseam 2¼ inches, and take out the greater part of the suppression in the very hollow of the waist; this cut to be about 5 or 6 inches in length, no more.

As the Instructor completed the draft, Mortimer, whom the Instructor had noticed applying his inch-tape several times to the draft, asked the Instructor why he had distributed the size of the knee and bottom equally on the leg and sideseam, which was different to the method he had shown them previously.

The Instructor replied that the method of dividing the knee and bottom measures on each side equally is no doubt quite different to what I have previously shown you for the normal and big men's trousers; but for the bow-legged and knock-kneed form it is considered best to follow as far as possible the shape of the limbs.

The Instructor added that in one place where he was cutting he unfortunately had a large number of crooked legged figures to cut for, and he found out by practice that it was best to follow the lines as shown by Diagrams 184 and 185.

Poole asked if the variation for the disproportion was always made at the knee, or was it variable, as he had noticed instances where the bow was very low down?

The Instructor was pleased Poole had mentioned that, for very often men would visit the tailor whose legs were bowed much lower than the knees, and, consequently, the variation as made at J K would be placed lower down. Figures of this description usually have well-made limbs and big calves, hence sometimes it is necessary to add on a little round at that part on both leg and sideseams, which is drawn in, and the fulness worked with the iron on to the prominence of the calves.

This draft, continued the Instructor, shows the feet normally apart, but the illustration shows them slightly closer together; hence this must be varied in the opposite way to that which the draft for the knock-kneed figure shows at the bottom.

The Instructor next laid down the draft of a pair of trousers for a knock-kneed figure to the same measures.

Now this class of figure requires the opposite variation to the bow-legged figure, for it will be noticed that this figure is very close at the thighs, and the feet are usually wider apart; hence, in making the variation from the centre line this fact must be taken into consideration. This can only be judged by the eye.

Diagrams 186 and 187 illustrate the draft of the knock-kneed trousers, which the reader will observe is drafted on the opposite lines to those for the bow legs. A, J, Q was the new centre line.

Simpson asked the Instructor what special rules should be followed as regards the making-up of trousers for figures of this description.

The Instructor replied that special attention should be paid to carefully baisting fairly together of the knee balance-marks, so as to guard against the balance being distributed. The knees should be shrunk as follows: at the sideseam for the knock knees, and at the leg-seams for the bow legs, this manipulation being necessary to add shape in conformity with the shape of the figure. Of course, the fronts should be shrunk as usual.

Thomas asked if it was not necessary to make some allowance for the prominent calves of the knock-kneed figure, as the latter often stood very erect?

The Instructor stated that the question by Thomas was one that should be attended to, and very often the undersides were fulled on a little at calves, and the fulness pressed back on to the calves; the fronts were strained down. In cases of very pronounced bow legs the topsides are fulled on a little at knee at the sideseams; but this must be done carefully.

Poole asked why the topsides were fulled on at the knee?

The Instructor answered that, seeing that bow legs of extreme degree caused the sideseam to assume a greater length over the knee, and very often the knee bones at that part were prominent, it was found a valuable aid to the fitting if a little manipulation such as slightly fulling on the topsides, as in the case of riding trousers. proved valuable.

The Instructor added that he mentioned these little things as they were "brights" he had seen used.

LESSON 41.

CUTTING TROUSERS FOR A DEFORMED FIGURE.

The Instructor stated that he would next deal with the cutting of trousers for a deformed figure—one that had a short leg, which was also crooked.

Proceeding, the Instructor stated it was no very unusual thing in daily practice to find customers who require one side leg cut larger than the other, or one leg longer than the other; or it may be that the bottom of one leg has to have a different run to the other. A quick eye to observe these peculiarities of customers is one of the greatest helps a cutter can have, and applies equally as much to trousers as to other garments; in fact, it is often stated that tailors fail to pay sufficient attention to the fitting of trousers, especially at the bottoms.

Mortimer asked the Instructor if he believed in trying-on trousers?

The Instructor replied that trying-on is not usually adopted, unless in cases of deformed figures, where a good deal of manipulation had to be resorted to, or in cases where the customer's head had to be fitted as well.

"But you were speaking of trousers, sir. What have they to do with the head?" asked Simpson.

"Ah! Mr. Simpson," replied the Instructor, "you will find, ere your days are many in the cutting-room, that a good many customers are faddy, and require to have their fads satisfied if you count on their further patronage. It often happens, in such cases, that their fads take a course from the beaten track of a good fit, or good workmanship; yet, if they are satisfied, it is everything to your success. Some men are very faddy as regards the length of their trousers, as well as the width; especially is this the case with 'horsey' men, and also those who favour 'bell' bottoms."

The Instructor next proceeded to show how to draft a pair of trousers for a figure like the accompanying illustration, a copy of which was placed before the class.

The Instructor intimated that the figure's left leg was short to the extent of an inch, which was compensated for by wearing a boot with a thick sole. The knee was also bent out and stiff, while the right leg was also bowed out a little at the knee.

Now figures of this description need a little study if their trousers are to be a success. A pair of trousers cut in the ordinary way will not be satisfactory. While the right leg would require treating for a slight bow, the left would require more length of topsides from the fork to the knee, and a relatively shorter undersides at that part. At the same time the calf of this leg appeared to be fairly prominent, and required special treatment.

"But how will you cut two separate legs for the trousers for this figure?" asked Jones.

The Instructor said he would lay down the measures first, and then he would draft the right leg top and undersides, and then follow on with the left, after which he would treat on the necessary manipulation.

The measures: 33 waist, 39 seat, 31 right leg, 30 left leg, 44 side, 20 knee, 17 bottom.

DRAFTING THE RIGHT LEG.

DIAGRAM 188.

Draw line X Z.

Z to 31 is length of right leg, 31 inches.

Z to 44 is the sideseam length.

Z to F is 2 inches more than half the leg measure, 17½.

Square off from these points.

31 to 6½ is one-sixth of the seat.

31 to 9¾ is one-fourth of the seat.

9¾ to 13¼ is one-twelfth of seat plus ¼in., or 31 to 13¼ should equal one-third of seat plus ¼in.

Square up from 9¾ and connect to 44.

2 inches below V 44 finds the hollow of the waist.

P to O is half waist plus ½in.

9¾ to 6½ is one-sixth of seat.

9¾ to Q is half of 9¾. 13¼; plus ¼in., and shape fly line.

Square down from 6½ to G.

This line, remarked the Instructor, fixes the ordinary centre line, but, seeing that the figure's right leg is slightly bowed, it is best to vary the centre line in harmony with the form of the limb. This is accomplished by marking from A to B ½in., which is a suitable quantity; 6½ B G now forms the centre line.

B to C and B to D are each made one-fourth of the knee measure.

G to H is one-fourth bottom, and G to I is one-fourth bottom minus ¼in.

Mark in 1 inch from 13¼ to 12¼, and connect to D.

Draw leg-seam from 13¼, D to I, and sideseam from 44, O, 31, C to H. Hollow at G 1 inch.

C to H is slightly hollowed to give spring.

UNDERSIDE RIGHT LEG.

For seat angle mark up from 9¾ to 8½, one-sixth of seat plus 2 inches.

Rule through 8½ from 13¼ to R.

Making a pivot of D, sweep out 1½in. from 13¼ to 14¾.

Now make a pivot of C, and sweep out from 44 in order to get the relative length of the sideseam of the undersides.

Next measure up the size of the waist from P to O, and placing that quantity on R, measure to 18½ the half size of waist plus 2 inches.

The seat measure is applied from M to N, and 8½, 21½, plus 2 inches.

The size of knee and bottom is divided equally on leg and sideseam, as was shown for the bow legs and knock knees, ½in. being added at E and F, and ¾in. at J and K; while ½in. round is added at L.

To fix the height of the undersides, place arm of square on seat line, 13¼. R to 18½, and rule as dotted line.

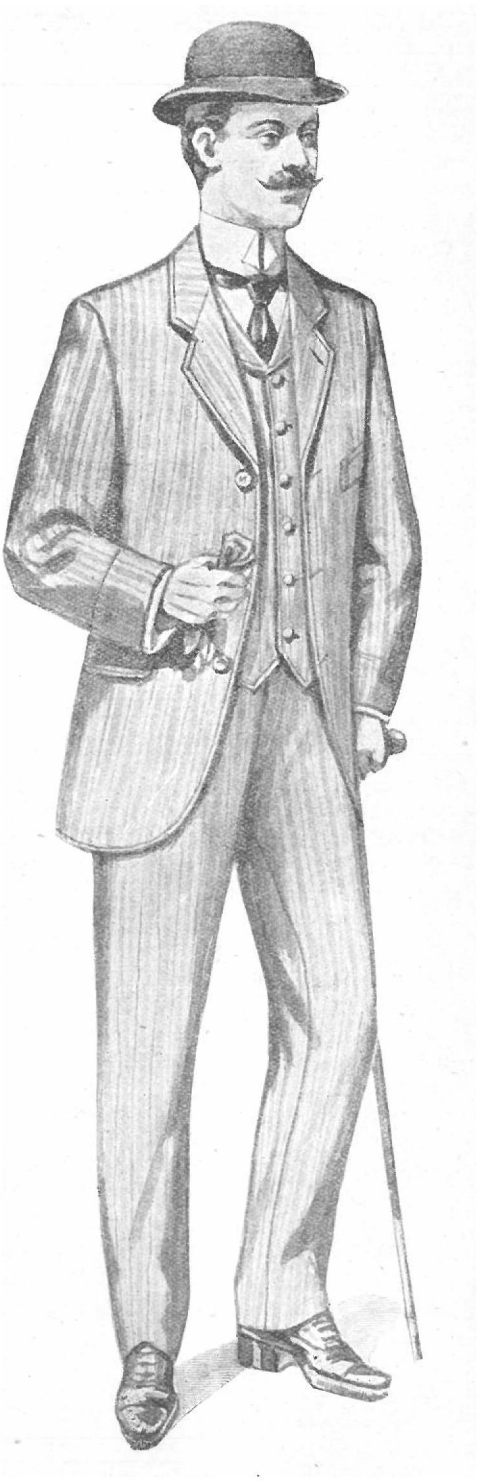
Mark in 2¼ inches from R, and square up 1½in. and finish as shown by adding on ¼in. of spring at R, and hollowing to 14¾.

Mark in about 2¼ inches from 18½ for position of waist cut, and take out about ¾in. in the hollow of waist.

After having cut out the dress, the Instructor commenced to draft the left leg.

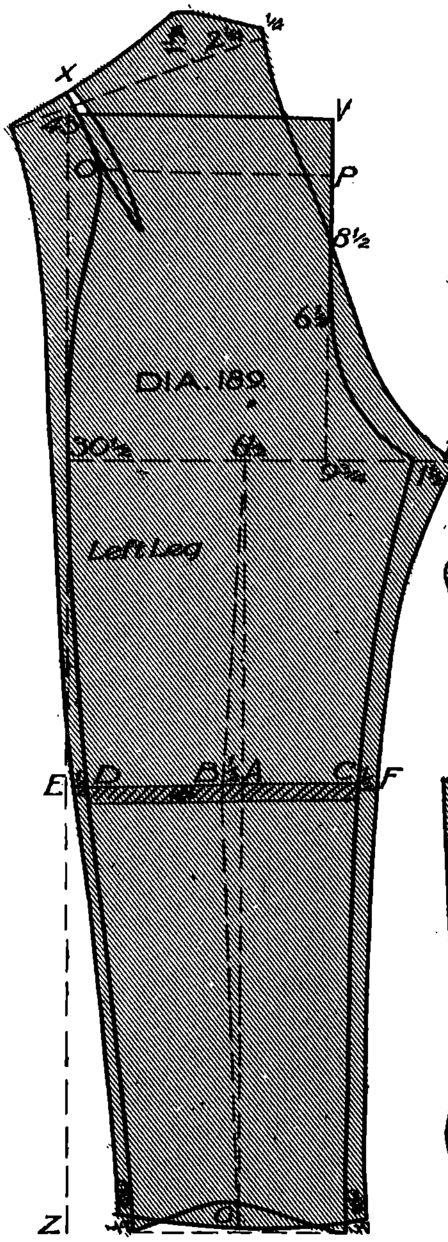
This aroused the keenest attention, for the Instructor had to draft with the leg-seam towards him. The leg length was only 30 for this leg. The main points of the waist and seat are identical to the right leg, said the Instructor, the variation taking place in the leg. This leg was also treated for the bow to the extent of ½in., while ½in. was added to the length of topsides to allow for fulling on at the knee. This is shown shaded on Diagram 189.

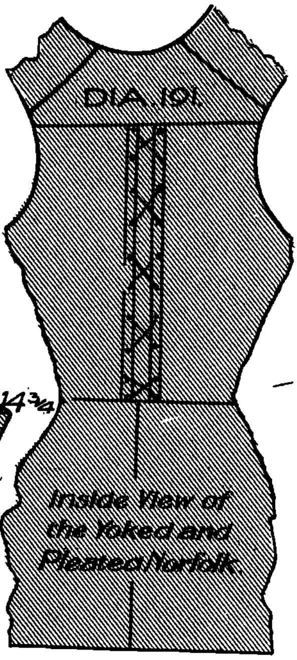
In drafting the undersides the Instructor folded the topside over this amount ½in. at the knee, for the undersides are necessarily that amount shorter, as clearly shown on diagram.

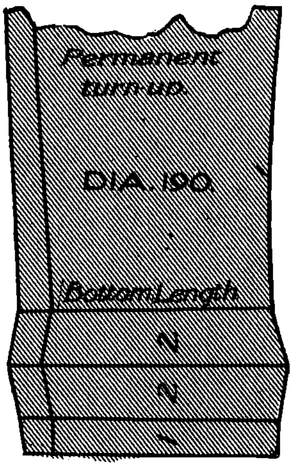


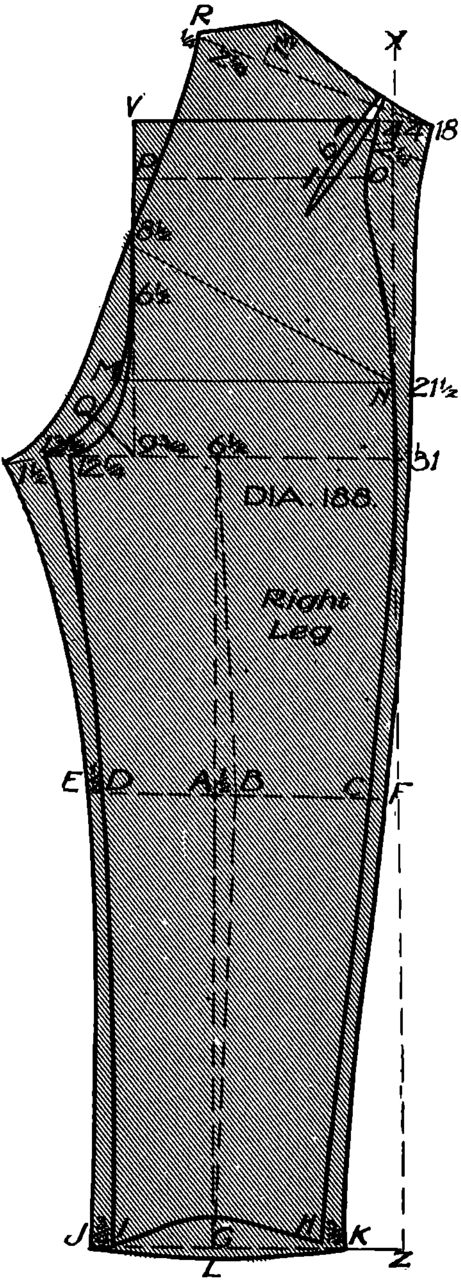
Wilson asked if ½in. was sufficient to allow for fulling in at the knee to provide a receptacle for the stiff knee?

The Instructor replied that he had found it generally sufficient, but judgment must be used in gauging this quantity. In the case of riding trousers and breeches 1 inch was generally provided for the bending of the knee, hence he considered ½in. was sufficient to meet the case of the bent knee.









MANIPULATION.

As regards the manipulation, said the Instructor, in answer to an enquiry from Jones, the fulness at knee on the topside is drawn on to the knee. It is located about 3 inches each side of knee mark.

The undersides are best fulled on a little at the calves, and the topsides strained down slightly below knee; this assists the shrinking, while the fulness at the calves prevents any straining taking place at that part, and in at the sides, and the fulness worked back so assists in avoiding horseshoe folds. The undersides must be well shrunk in the hams and under the knee. In fact, the Instructor had seen, in extreme cases of bent knees, that a cut was taken out of the undersides at the knee, after the style of breeches, in order to clear away surplus folds, which customers he had known complained of as irritating. In those cases the trousers were made of tweed. The Instructor mentioned these cases just to show them what cutters had to do sometimes when cutting for deformed figures, in order that their garments may be as comfortable as possible, while, at the same time, they must be in harmony as far as possible with the current fashion.

PERMANENT TURN-UP.

Poole asked the Instructor to show the members how to provide for permanent pressed-up bottoms.

In complying, the Instructor stated that when permanent pressed-up hems were desired, the trousers were made 1 inch shorter in the leg, and 4 to 5 inches was allowed beyond the length for the double hem, as shown on Diagram 190.

KEEPING PLEATS IN A NORFOLK JACKET INTACT.

Mortimer, who had made a Norfolk Jacket for himself, stated that he should like to know of some method whereby the pleat in the back could be kept either perfectly secure or loosened, as taste desired.

The Instructor replied that a good many were favouring their Norfolks made in that way. The most effective method of attaining that end was to bind the two edges of the pleat inside with linen, and work eyelet holes in each side, not right through, they must understand. In these eyelet holes insert an elastic lace, as shown on Diagram 191. This allows of the pleat being kept perfectly secure, or loosened, as desired.

Mortimer was delighted with this idea, and thanke dthe Instructor; and as the class dispersed he was informing Poole that he would have his Norfolk arranged with the Instructor's "wrinkle" inserted.

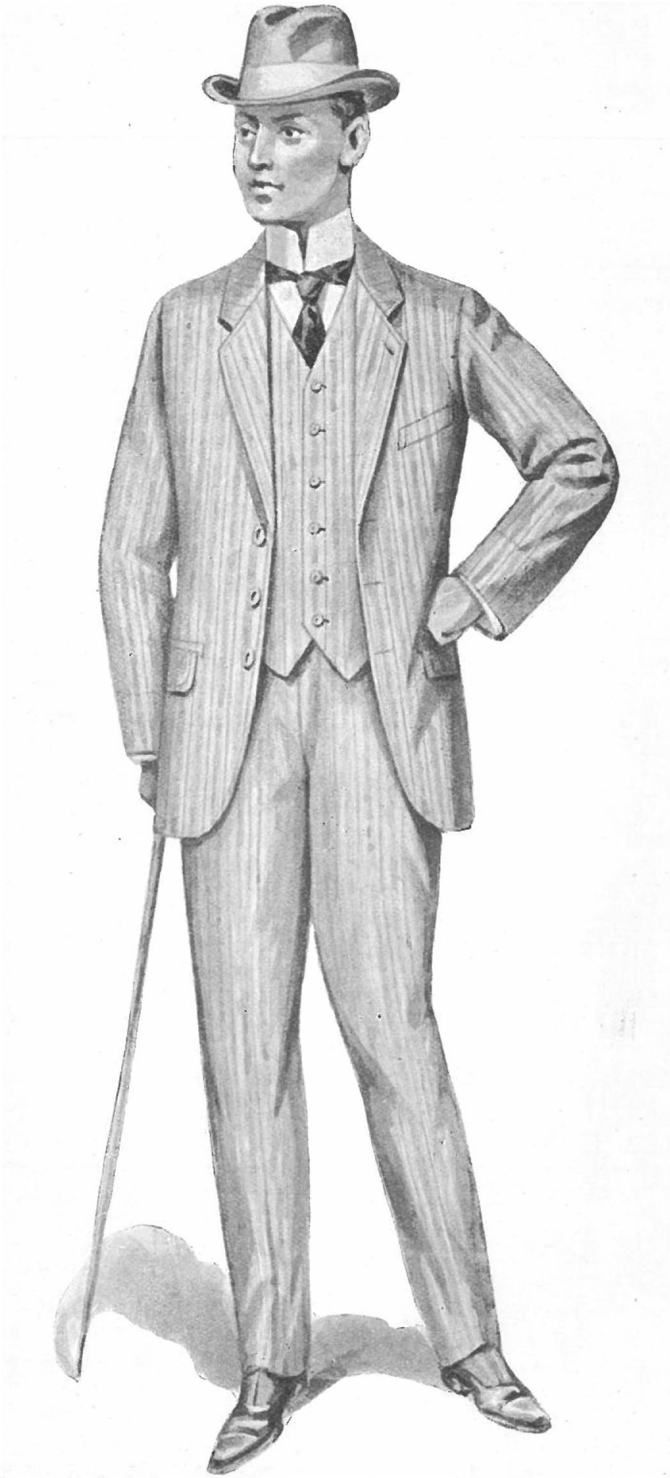
LESSON 42.

ANOTHER LESSON ON TROUSERS FOR DEFORMED FIGURES.

The Instructor intimated that there were still a few more varieties of deformities he wished to treat in respect to the cutting of trousers, which he was desirous they should be acquainted with for their future "preserves" may abount with such-like "nuts", that, unless some instruction had been partaken of would take some "cracking."

As he had previously stated, cutters have to take things as they come, and every day brings some out-of-the-ordinary figure to clothe, so that it was necessary to be ever on the alert to make a note of these deformities, so that, when drafting, they can be treated for in the cutting.

The Instructor then produced an illustration of a man whose right leg was quite normal, but the left leg was bent after the style of the knock-kneed figure. (A copy of the illustration accompanies this report.)

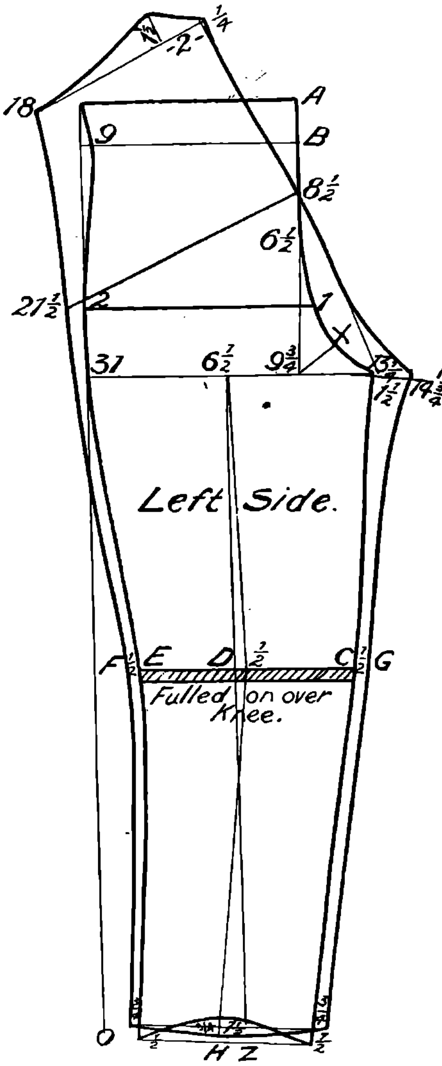


Proceeding, the Instructor stated that, unfortunately, figures of this description were often met with, resulting from accident or diseases. It would instantly appeal to them that men who are of such form will be sensitive, and need tactful treatment when measuring and booking the order.

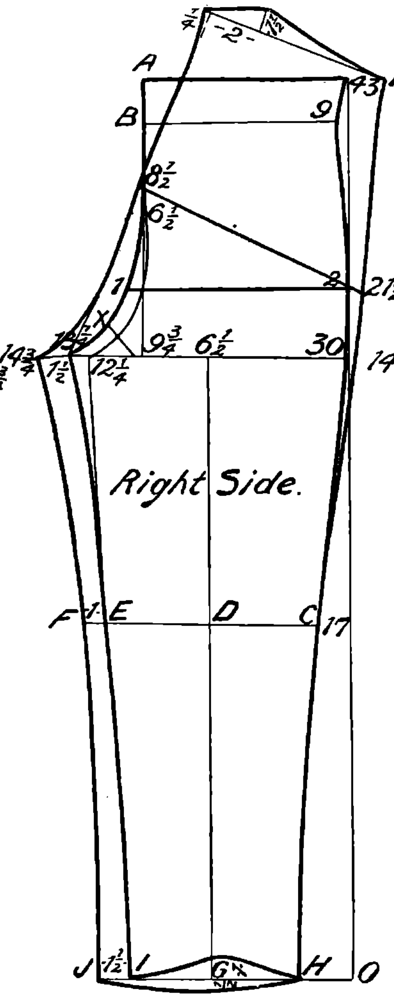
Mortimer said he supposed that both legs would have to be treated separately, as was the case in the deformity previously described.

The Instructor said that was quite right. He then proceeded to write down the measures, as follows: 34 waist, 39 seat, 30 right leg, 30½ left leg, 43 sideseam, 20 knee, 16 bottom.

The left leg, remarked the Instructor is found to be a little longer on account of the



DIA. 193.



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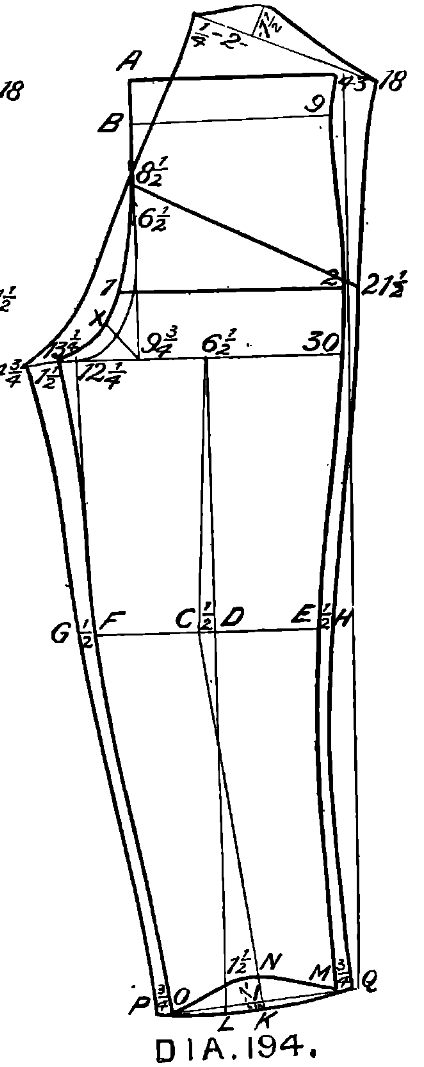


DIA. 194.

bent knee. It would be observed that the thighs were fairly close, while at the bottom the left foot was a greater degree from the normal, and must necessarily be specially treated when drafting.

The fact that the left foot is turned more outwards demands special treatment, said the Instructor. The right side-leg was next drafted as shown by Diagram 192, and briefly described as follows:

O to 43 the length of sideseam.

O to 30 the length of leg.

O to C is 2 inches more than half the leg length from O, 17 inches.

Square off from these points.

30 to 6½ is one-sixth of the seat.

30 to 9¾ is one-fourth of the seat; while 9¾ to 13¼ is one-twelfth of seat plus ¼in.; or, if preferred, 30 to 13¼ may be made one-third of seat plus ¼in.

Square up from 9¾ and connect to 43.

2 inches below A, as at B, finds the hollow of waist.

B to 9 is half waist plus ¼in.

9¾ to 6½ is one-sixth of the seat.

9¾ to X is half of 9¾, 13¼, plus ¼in., and curve fly line. Square down from 6½ to G

D to C and D to E are both one-fourth of the knee, 5 inches.

G to H is one-fourth of the bottom, 4 inches; and G to I is ¼in. less than one-fourth of the bottom, 3¾ inches.

Hollow at G 1 inch.

Mark in 1 inch from 13¼ to 12¼, and mark dress.

Sweep out 1½in. from 13¼ to 14¾, or, better still, make 9¾, 14¾ one-fourth of the seat.

E to F is 1 inch for the seams; while I to J is 1½in., to make up the size of the bottom.

For seat angle mark up from 9¾ to 8½, one-sixth of the seat plus 2 inches.

Rule through point 8½ from 13¼ to ¼.

Sweep out from top of sideseam to get the relative length of sideseam of undersides.

Measure up the size of the waist from B to 9; place that quantity on ¼, and extend to 18 half the total waist plus 1 inch.

Placing arm of square on seat line and 18, mark in 2 inches and go up 1½in.; complete tops by adding on ¼in. spring at ¼, and shape to 14¾.

Now measure up the seat from 1 to 2, and place that quantity on 8½, extending to 21½, the half of the total seat plus 2 inches, and complete as shown on diagram.

"This is exactly the same as for a pair of ordinary normal trousers," remarked Thomas.

"Quite true," replied the Instructor; "for it will be observed that the right leg is quite normal."

The variation for the left leg aroused the keenest interest as to how the Instructor would meet the requirements by moving the centre line.

As at the previous meeting the Instructor commenced the left side with the sideseam opposite him, as shown by Diagram 193, it will not be necessary to repeat the whole system for this side, save to show where the variations took place.

The Instructor continued: Squaring down from 6½ to Z found the ordinary centre line.

Mark towards leg-seam ½in., as D to ½, which provides for the slight knock of the knee.

Seeing that the left leg is bent, it requires a little extra length to the topsides over the knee, hence ½in. is provided at that part for fulling on to give the necessary extra length. As this leg is so decidedly turned outwards, the bottom of the leg requires to be opened, so we bring the centre line out 1½in., as from Z to H. There the centre line is formed by 6½, ½ to H.

The width of the bottom is marked off each side of H, not Z.

When drafting the undersides the size of the knee and bottom was made up equally on the leg and sideseam; the undersides were necessarily ½in. shorter at the bottom, seeing that ½in. was allowed for fulling on at the knee of the topsides.

Jones asked what special treatment was necessary when making trousers for a figure of this description.

As regards the right leg, replied the Instructor, the usual rules should be followed, but for the left it will be necessary to see that the topsides are fulled on at the knee, and the fulness pressed on to the centre to form a receptacle for the protruding knee-cap.

The sideseam at the knee should be shrunk so as to clear away a certain amount of surplus material which will form there, which, when treated with the iron, will drape better.

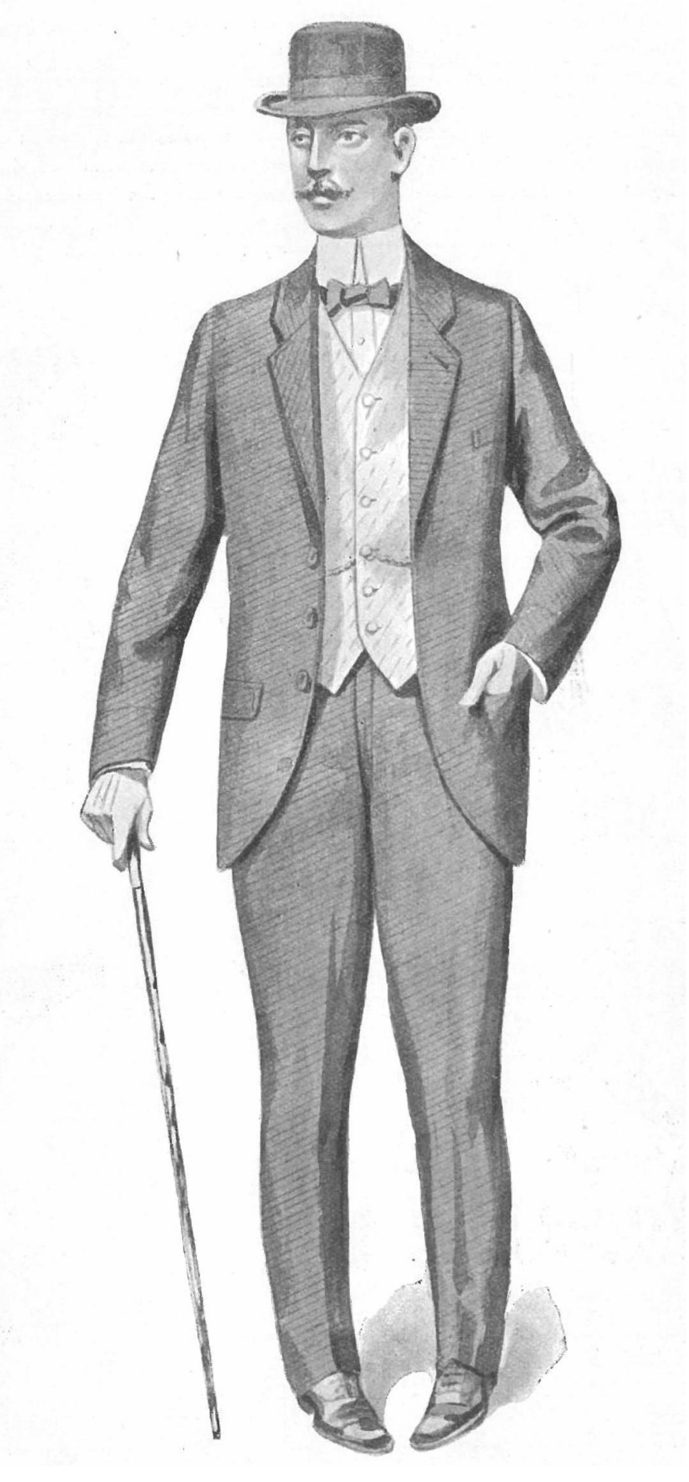
The calf of the left leg will no doubt be more prominent than the right, so it will be necessary to full on the undersides a little and work the fulness on to the calves.

The Instructor next called upon each member of the class to try conclusions with a figure whose feet were very wide apart at the bottom, but whose knees were knocked, and the thighs close.

This practical test was the means of arousing considerable enthusiasm, and many were the queries that were overheard by the writer as to how much the bottom of the legs should be opened? Did the figure stand with his knees bent forward? Should any variation be made for the knock knees? Were figures of this description frequently met with? etc.

After all the members had drafted out a pair of trousers for such a figure to the measures given for Diagrams 192 and 193, the Instructor examined them and stated that he was well pleased with the result, and he was satisfied that any deformed figure, as regards the legs, would be successfully treated by the members.

For the benefit of those who had erred slightly in certain places, such as deciding the amount of openness of the legs at the



bottoms, the Instructor drafted a pair of trousers which the members followed step by step with the keenest interest.

Diagram 194 is the reproduction of the draft, and needs very little explanation, seeing that the previous deformity was illustrated fully by Diagrams 192 and 193.

It will be noticed that the centre line is moved ½in. towards the leg-seam at the knee, and opened 1½in. towards the sideseam at the bottom, to provide for the feet being so abnormally apart. The new centre line is 6½ C N, not 6½ D L.

Poole asked if the size of the knee and bottom was best divided equally on leg and sideseams at knee and bottom.

The Instructor replied that the equal distribution gave the trousers a more natural "hang" when finished. It was advantageous not to have any surplus material inside the leg from the fork to the knee, for the thighs and knees being so close, the materials at those parts soon wore out. In very bad cases of knock knees he had seen the insides of the thighs and knees strapped; but this must be done very carefully so as to prevent any irritation taking place.

"I suppose this would be done after the style of strapped breeches?" queried Simpson.

"Quite right," replied the Instructor; "for it will be found that such figures are sensitive, and require careful treatment."

LESSON 43.

TROUSERS FOR FIGURE WITH TOES TURNED IN.

The next deformity to be dealt with was the figure with the toes turned inwards, as illustrated by the accompanying illustration. This formed a special feature of last week's meeting.

The Instructor said he did not know if such figures had a term applied to them as in the case of the bow-legged and knock-kneed figures, for he had not heard of one; but he could assure them that the cutting and making of trousers to fit such figures was anything but an easy matter.

Wilson remarked that he had heard such figures termed "pigeon-toed." (Laughter.)

Proceeding, the Instructor stated that such figures were found to be fairly close at the thighs, and the knees were practically normal, yet below that the legs were turned directly inward, which caused the calves to be thrown back, and the sideseam of the trousers to come towards the front. Between the knee and the ankle the legs were generally curved outwards, causing a decided round on the sideseam at the calves, which was very difficult to fit nicely. This made it necessary that special attention should be given to the manipulation required to provide for the receptacle for the calves, and also to get the shrinking line in line with the toes.

The Instructor then laid down the draft of a pair of trousers for such a figure to the following measures: 33 waist, 39 seat, 30 leg, 43 side, 20 knee, 16 bottom.

Draw lines X, XX.

Mark off from X to 30 the length of the leg, 30 inches.

X to 43 is the length of sideseam, 43 inches.

X to H is 2 inches more than half the leg measure, viz., 17 inches.

Square off from 30 and 43.

30 to 6½ is one-sixth of the seat, 6½ inches.

30 to 9¾ is one-fourth of the seat, 9¾ inches.

9¾ to 13¼ is one-twelfth of the seat, 3¼, plus ¼in., making it 3½ inches from 9¾, or, if you prefer, remarked the Instructor, you can make 30, 13¼, a third of the seat plus ¼in.

Square up from 9¾ to A, and connect the latter to 43.

2 inches below A 43 finds the waist line as at B 9.

B to 9 is half the waist plus ½in.

9¾ to 6½ is one-sixth of seat.

Make 9¾ to K half 9¾, 13¼, plus ¼in., and shape fly-seam from 6½ to 13¼.

Square down from 6½ to I.

Mark on each side of D at the knee one-fourth of the knee measure, 5 inches.

Mark in from 13¼ to 12¼, 1 inch, and connect to F, and up to 6½ for dress side, which you will remember is taken from the right side only.

Proceeding, the Instructor said that in order to provide for the turning in of the toes, which causes the centre of the trousers to come nearer the inside of the leg, it is necessary to alter the position of the centre line from the knee more towards the inside of the leg at the bottom, as D L on Diagram 195.

D L now becomes the new centre line.

L to M is one-fourth of the bottom, 4 inches; and L to N ¼in. less than one-fourth of the bottom, 3¾ inches.

Hollow at L 1 inch, and complete topside as shown on Diagram 195.

UNDERSIDES.

Mark up for seat angle from 9¾ to 8½, one-sixth of seat plus 2 inches, and draw a line from 13¼ through this point to C.

Making a pivot at knee, sweep out from 43 to find relative height of sideseam of undersides.

Measure up the size of the waist as from B to 9, and placing that quantity on C, extend to 17½, the half size of the waist plus 1 inch; or if you desire to take out a cut in the waist, allow 2 inches and take out ½in. cut as previously illustrated.

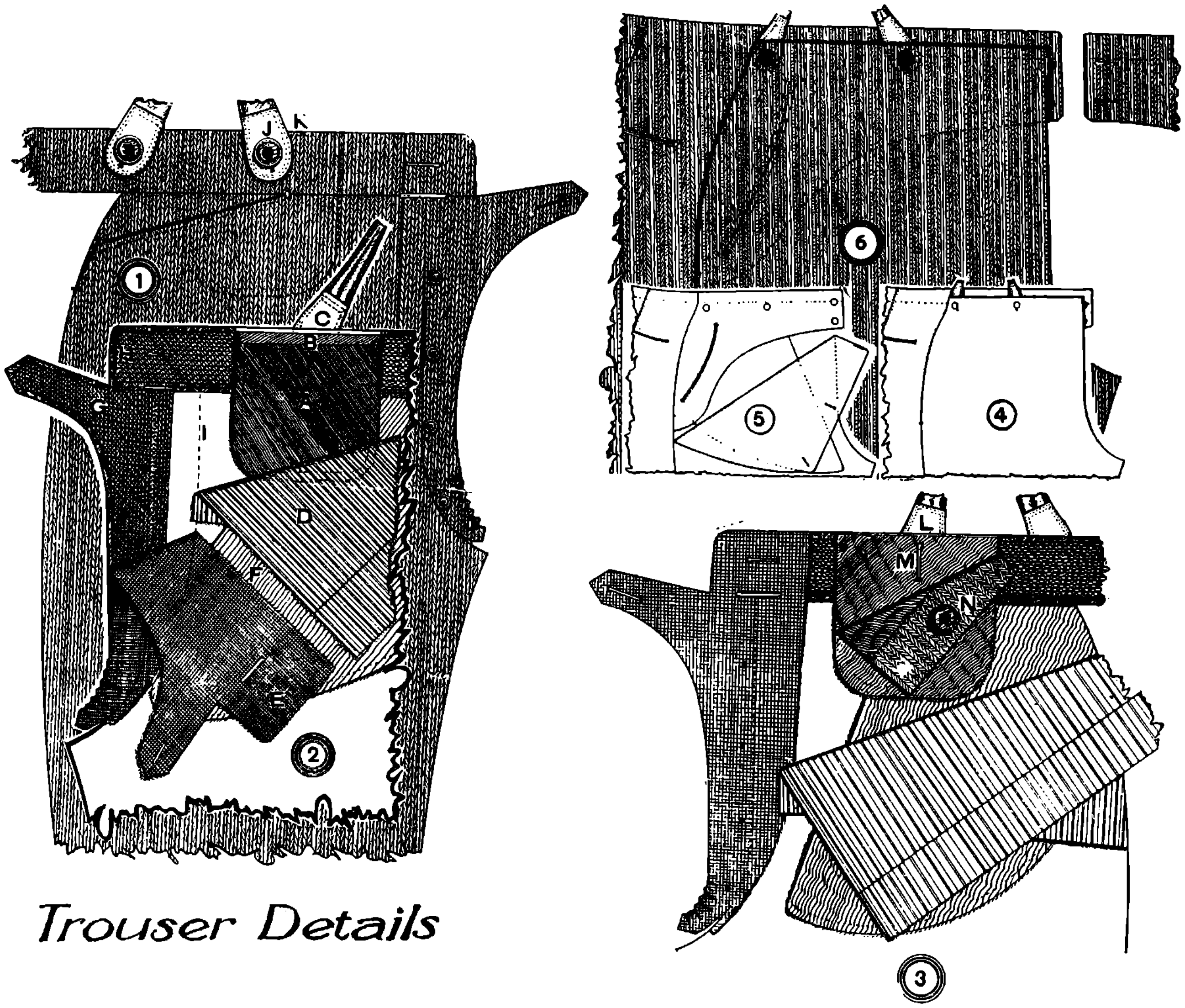
Make a pivot of F, and sweep out 1¼in. from 13¼ to 14¾; or, if preferred, you can make 9¾ to 14¾ one-eighth of the seat.

Measure up the size of the seat as from 1 to 2 and 8½ to 21½, allowing 2 inches over the half-seat measure.

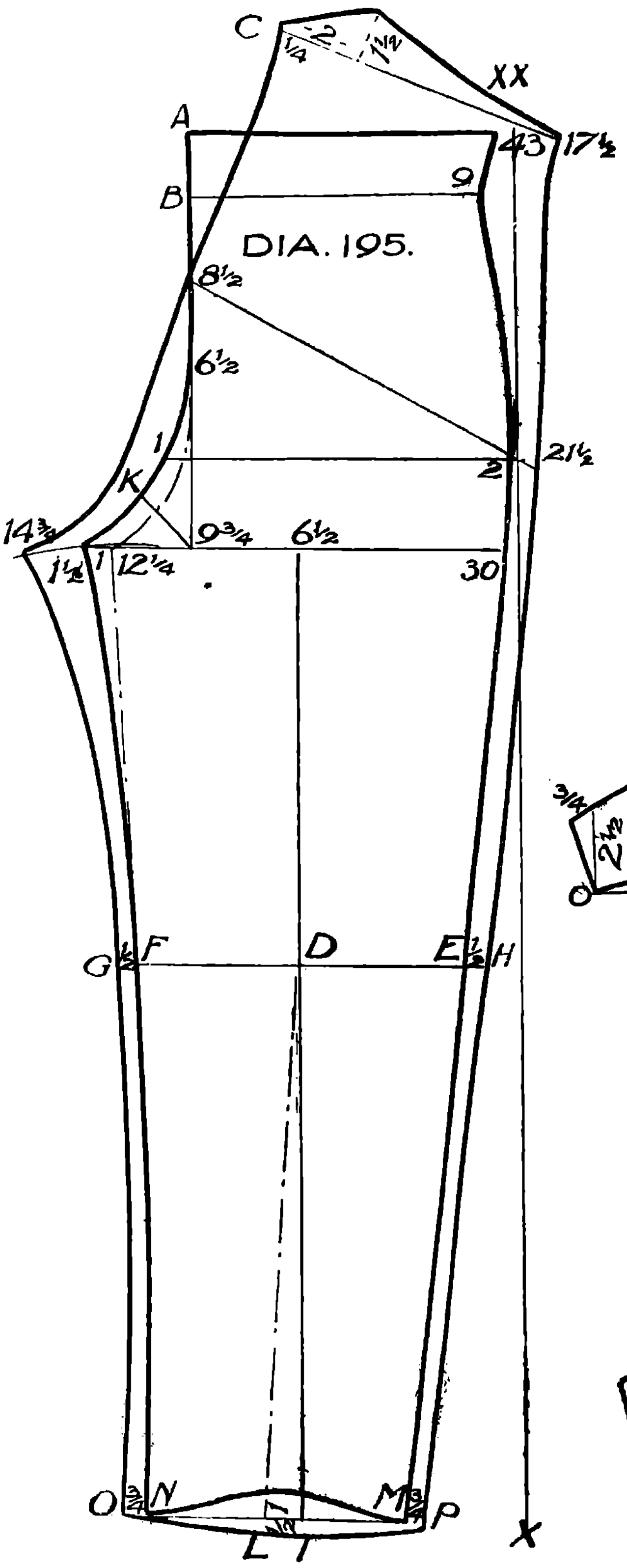
The size of knee and bottom is equally divided on leg and sideseams, allowing 1 inch for seams.

The bottom is rounded ½in. at L.

Place arm of square on seat line, and touching 17½, and rule across.



Trouser Details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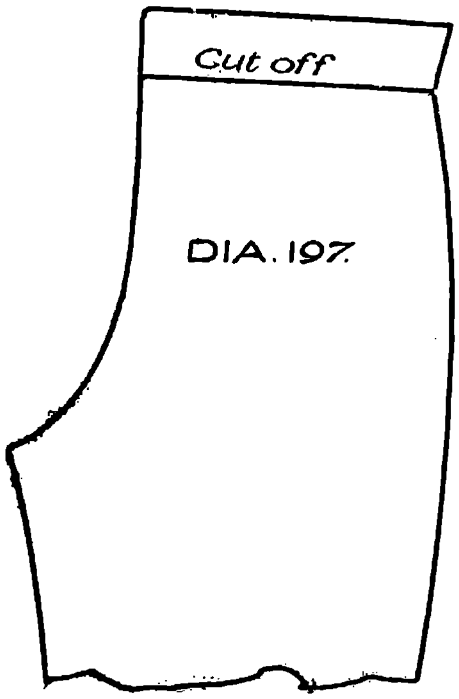
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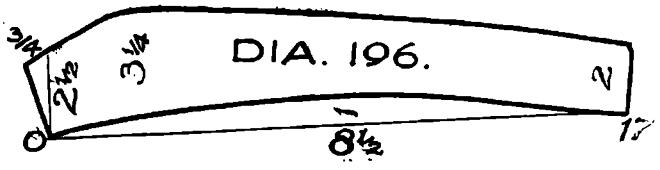
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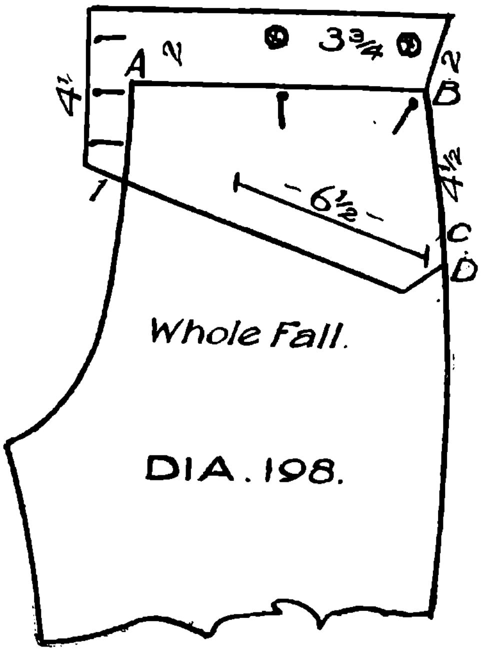
DIA. 198.

Mark in 2 inches and square up 1½in.; shape top by adding on ¼in. spring at C.

Points 1 and 2 are about one-twelfth seat above seat line.

Jones asked what special form of manipulation was necessary for trousers for this figure.

The Instructor stated that the shrinkage line of fronts would require to be placed well towards the inside of the leg to be in harmony with the great toes. It would be as well to full on the undersides at the calves at the back, and press the fulness well into the centre.

SAFETY CASH POCKETS.

The Instructor stated that he had been looking through his scrap-book, and had come across two very useful wrinkles which he thought would be of service to them. These wrinkles were from the pages of an old number of the American "Tailor and Cutter." The first was a safety cash pocket which was always acceptable to everyone. The accompanying diagrams illustrate this pocket. Diagram 1 shows the outline of the pocket, which is, of course, put in in the usual way. K is the mouth of the pocket, which is on a level with the top of the waistband; J is the front button, which is sewn on to top of the cash pocket on the body side, as shown on Diagram 3, and passes through the other side of the pocket, the waistband and the suspender, as shown, thus locking the pocket.

Diagram 2 shows the inside of the right forepart, with the curtain lining and the fly catch lining turned down. A is the cash pocket, and B is the turned-over top of the pocket, to which the top of the curtain lining is felled. Just below B is shown the thread by which the button (N) is sewn to the body-side of the pocket; C is the inside of the suspender, which passes over the button, as shown on Diagram 1.

Diagram 3 shows the inside of the right forepart, with the cash pocket partly ripped, and shows the buttonhole at M in the pocket and waistband, through which the button (N) passes to catch the hole of the brace, and thus securely fastens the pocket.

CUTTING WAISTBANDS.

Poole asked the Instructor to show them how to cut waistbands, seeing that trousers of the American cut were invariably finished with bands.

In complying with Poole's request, the Instructor stated that it was necessary to take 2 inches off the tops of the trousers, and then cut the waistbands with a hollow sewing-to edge as follows:

O to 17 half waist plus ½in. Hollow at 8½, 1 inch, and shape as Diagram 196.

Wilson enquired what the tab was for on the button-catch of the diagrams illustrating the safety cash pocket.

The Instructor replied that it illustrated French bearers, which were greatly favoured in America and on the Continent. They were especially useful for corpulent trousers. It simply consisted of leaving a piece on the top of the button-catch, as shown, which buttoned over to a button sewn on the left side at the inside of waist, and acted as a support to the increment.

CUTTING WHOLE-FALLS.

Thomas asked the Instructor if he would kindly show how to cut whole-falls, as he had a pair to make for an uncle who was well over three score and ten, and lived at a beautiful place in Devonshire, where he (Thomas) had spent many a nice holiday.

It was evident that Thomas was going to show his uncle how he was progressing, and, at the same time, show his esteem by making him a pair of trousers.

The Instructor said that whole-falls did not present any difficulty to cut. Cut 2 inches off the top of the topsides, as shown on Diagram 197.

Diagram 198 shows how to cut the bearers. Add on 2 inches above the cut-off part, A B. B to C is made about 4½ inches, while an inch is left on below C, as at D, to take tacking. 1 inch is added in front of A. The position of the holes and buttons and pocket is clearly shown on this diagram.

SIDE POCKETS IN WHOLE-FALLS.

The Instructor stated that he had another useful wrinkle which he had seen in the same American journal mentioned above, which consisted of whole-falls with side-pockets.

The Instructor pointed out that the buttons which support the bearer pass through the holes of the suspenders, and thus serve a double purpose.